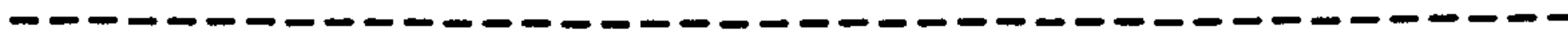


Aspects of Mozart's Music in G Minor:

Toward the Identification of
Common Structural and Compositional
Features



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Common Structural and Compositional Features

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Abstract

The critical literature on composers and their work is often distinguished by as much unsupported speculation as fact. Mozart is no exception to this and it is particularly in the realm of the significance and influence of key in his work that such a tradition of writing has evolved. The key of G minor has received most attention in this respect.

However interesting, subjective interpretation ultimately reveals more about the speculator than the object of speculation; and although usually ventured sincerely it is, in terms of the music itself, of little value from an epistemological standpoint.

This study attempts to consider musical aspects of Mozart's G minor, and aims to counter, or at least balance, the subjective interpretations which have obscured this repertory by adopting a more objective and empirical viewpoint.

To this end, the G minor music will be studied in terms of several structural and compositional features common to a representative number of pieces. These include the Piano Quartet K.478, the String Quintet K.516 and the Symphony K.550, a number of operatic arias, and lesser-known works and movements in G minor. The inquiry is conducted within the general theoretical framework of Schenker's analytical methods.

With respect to certain of these characteristics, a provisional evaluation of their predominance or exclusivity is attempted on the basis of comparisons with a representative group of movements in other minor keys.

It is concluded that in his last decade Mozart was moving toward a limited, although increasing, stylistic definition of G minor.

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Note on Abbreviations, Symbols, etc.

Abbreviations

- b. bar
 bs. bars
 Ex. example
 Fig. figure

Example, figure and table numeration within chapters is indicated by decimals; thus "Ex. 5.3" refers to the third example of Chapter 5, etc.

Harmonies and regions are indicated by the conventional Roman numerals, major and minor chords being represented by upper and lower case symbols respectively, except in cases where the dominant is used in the context of Schenkerian graphs. Here, "V[♯]"

indicates the diatonic dominant minor and "V[♯]" the chromatically-altered dominant major. An accidental before a numeral indicates chromatic alteration of the scale degree (e.g. ♯vi in G minor represents E minor). Applied dominants are enclosed in square brackets thus: [V].

Figured bass numerals in the text are hyphenated, with chromatic alteration indicated verbally, e.g. "flat 6-3", "6-sharp 4-3", "7-5-natural 3".

Upper voice scale degrees are indicated by the caret symbol (^) placed above the degree number.

Vertical alignment is indicated in the text by the diagonal slash ("/"). Thus, for example, the pre-interruption

supertonic degree with its supporting dominant harmony is represented by " $\hat{2}||/V^\#$ ".

References to Köchel numbers follow the established format K^3 (K^6). (K^3 , ed. A. Einstein, with supplement, 1947.) Numeration of K^6 is maintained in K^7 and K^8 . Movement numbers are indicated by Roman numerals (e.g. K.550 I).

The Helmholtz system is used for register-specific pitch references:



Non register-specific references are indicated by capitals; bass notes are generally referred to in this way.

Beat-location within bars is indicated by superscript, e.g. "b. 24³", bar twenty-four, third beat.

Footnotes are numbered consecutively within chapters.

Introduction

Introduction

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Prologue

There is a small group of composers, notably the three masters of the classical style, for whom discussion of their works is frequently characterised by particular emphasis upon matters concerning the key in which they are written. Of these, Mozart has, arguably, been subject to the most intense speculation in this respect and as a result, it is now generally acknowledged that the concept of key for this composer is a compositional and expressive factor of considerable importance.¹

In addition to this general significance ascribed to key, individual composers have become associated in the critical literature with particular keys which are seen as "special" - in some usually unspecified manner - to them. The minor keys are often ascribed particular relevance: with Haydn, for example, this key is F minor, with Beethoven it is C minor; with Mozart it is, of course, G minor, the subject of this study.²

Unfortunately, however, the relationship between key, composition and expression is profoundly complex and, therefore, not always apprehended with the necessary clarity from which fruitful criticism and analysis can proceed. Consequently commentators of all persuasions have often misunderstood this relationship, with the result that the whole area occupied by these elements has become ambiguous and confusing. Take, for

¹ See Sadie 1982, pp. 132-133.

² See the citation from Keller 1956 in Chapter 2 Section I. Mozart's music in G minor is listed in Appendix 1.

instance, the following passage by Einstein on Mozart's "special" key:

G minor is for Mozart the key of fate, as we know from the symphonies and a string quintet; and the wild command that opens the first movement [of the Piano Quartet K.478], unisono...might be called the "fate" motive with exactly as much justification as the four-note motive of Beethoven's Fifth Symphony.

(1946, pp. 264-265)

With due respect to Einstein, this is an entirely spurious statement, for we cannot "know" this: there is no explicit association in these works between compositional structures and such verbally articulated concepts as "fate" to compare with Beethoven's reported comment.³ Einstein's remarks are nevertheless understandable for, as Hildesheimer notes,

Hardly any serious student of Mozart can have avoided playing this game of key speculation, for it is fruitful and open to all; everyone can play and, by sharing his experiences, can consider himself a winner.

(1983, p. 170)

Consequently, the Mozart literature is plagued by this kind of writing, rich in grand phrases but with an attendant poverty of solid facts linking key, verbally articulated concepts and compositional structures - facts dealing with what one might call the complex: "Key-Expression-Structure".

I do not propose in this Introduction to offer a comprehensive theory elucidating the key-expression-structure complex in all its aspects. Rather, I should like instead to give an

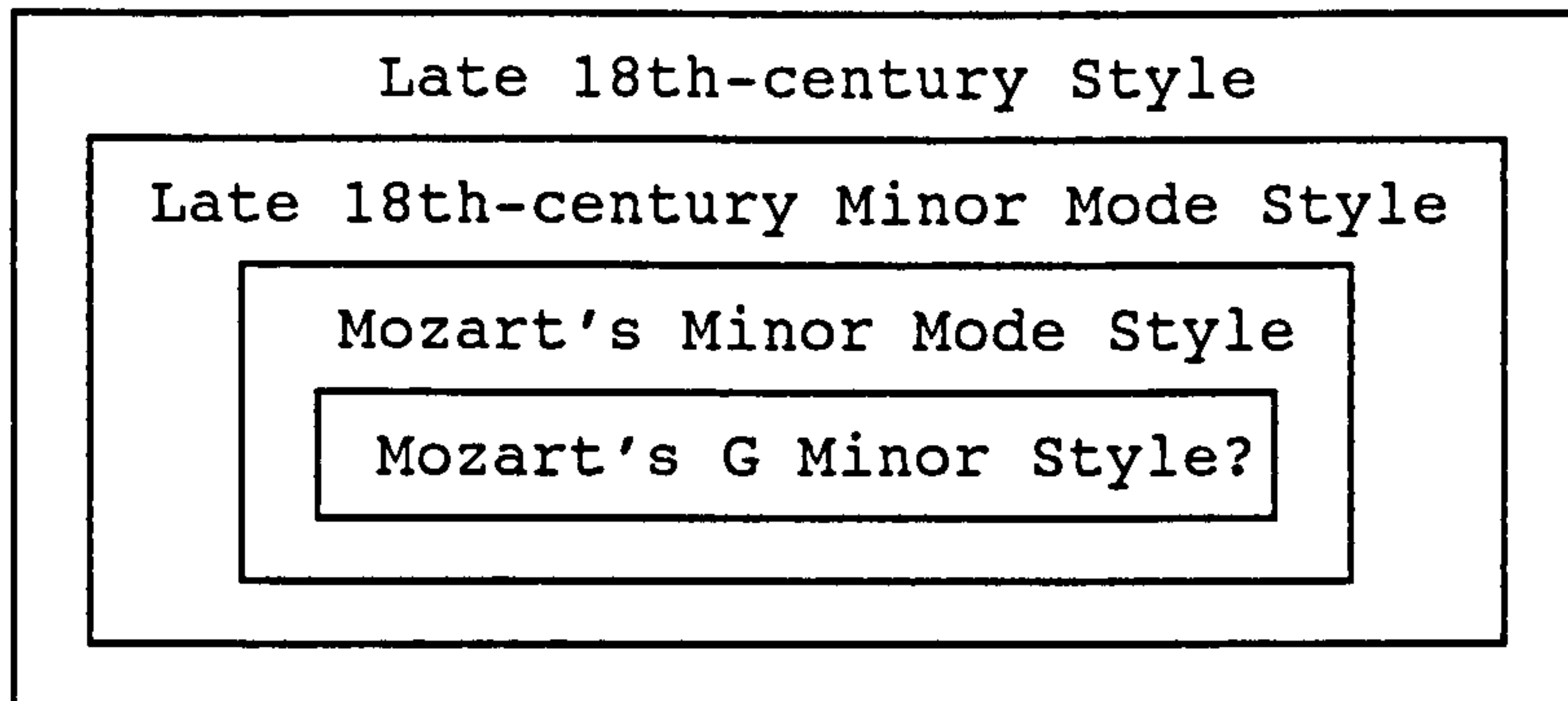
³ "Thus fate knocks at the door!" (to Anton Schindler), in Solomon 1977, p. 205.

overview of the problem, teasing out the tangled threads in order to outline the ambit of its various constituents, to clear up certain misconceptions and, most importantly, to set the theoretical context for the considerations of this study.

My aim here is the rejection of "the game of key speculation" with respect to Mozart's music in the key of G minor and the establishment in its place of a more empirical basis for the study of this repertory. This will be largely concerned with the discussion of specific compositional structures common to the G minor works considered. In addition to considering such formations for their own sake, an attempt will be made to define provisionally - on the basis of particular works in other minor keys considered - certain features as predominant in or exclusive to the G minor works considered, in order to determine whether the G minor music constitutes a corpus in terms of more deep-seated factors than simply its shared tonic.

This line of enquiry amounts, in essence, to one of style analysis, albeit restricted to a tiny region within the expanse of Mozart's total stylistic resource. As such it is confronted by the problem of defining the boundaries represented by the following illustration:

Fig. I.1



A comprehensive definition clearly requires the consideration of all works enclosed by the outermost boundary, a phenomenal undertaking and one clearly beyond the scope of the present study.⁴ Given this, I am compelled to limit myself here to a provisional definition of aspects of the innermost boundary and in doing so hope to move, at least partially, toward an understanding of the stylistic resources it encloses. Naturally in the course of this, a more general outline of aspects of the minor mode in Mozart will arise.

Returning to the key-expression-structure complex, I shall begin the overview mentioned above with a figurative representation of the interrelation of its components, in the form of a "Venn Diagram", Fig. I.2 below. The large circles represent the "domains" of key, expression and composition. "Key" concerns all factors pertinent to the two diatonic systems and their propagation at twelve transpositional levels, from the theoretical to the acoustic. "Expression" refers to the non-con-

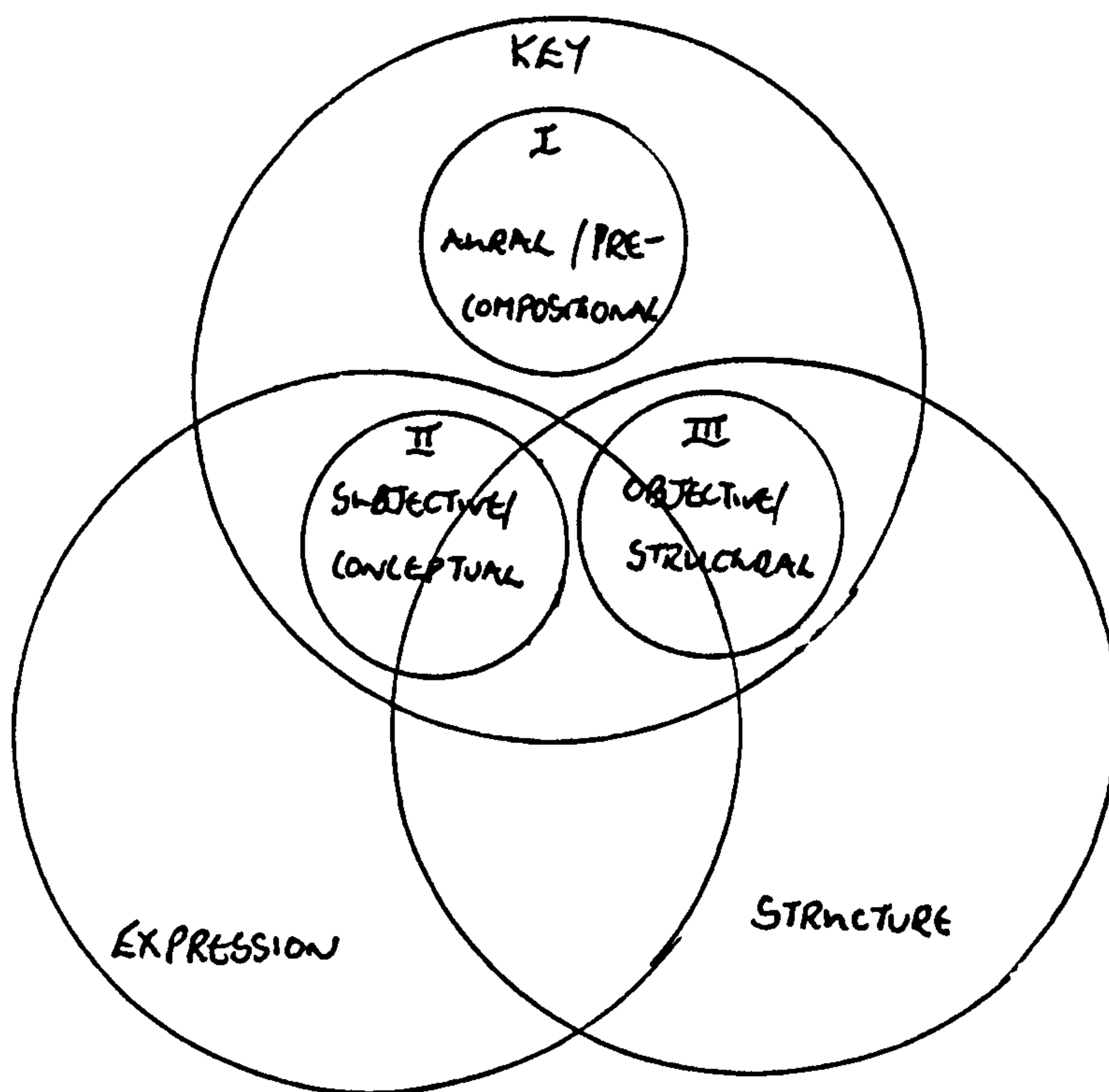
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See Pettit 1987, pp. 29-30.

crete aspects associated with a work, encompassing emotional, affective and conceptual elements. "Structure" embraces the concrete aspects of a work from the most immediate to the most deep seated, subsuming all the purely musical elements.

This complex may best be investigated by a consideration of the three areas within the domain of key, as represented by the small circles in the diagram. These are an attempt to untangle the disparate fields of enquiry - scientific, musical, psychological, historical and many others - covered by the aesthetics generally referred to as "Key Characteristics":

Fig. I.2



These three "subdomains" all fall within the larger domain of key, but two of them occupy part of the area of overlap between the latter domain and the other two. These subdomains - the principal components of the subject of key characteristics - have the following ambit:

I Aural/Precompositional Key Characteristics

Concerned with the physical and acoustical reasons for the contrasting objective aural characters of keys.

II Subjective/Conceptual Key Characteristics

Concerned with the (causative) association of specific moods, affects, emotions and concepts in connection with a given key.

III Objective/Structural Key Characteristics

Concerned with the recurrence of specific musical devices, techniques, figures and phenomena in connection with a given key, either 1) generally or 2) in the work of a specific composer.

If the literature on "key characteristics" were to be concisely summarised, it would be by saying that what I refer to as the objective/structural subdomain has been neglected to the benefit of the aural/precompositional and the subjective/conceptual subdomains, the former being seen in terms of a causal relationship with the latter.

I The Aural/Precompositional Subdomain

1) Pitch

As a fundamental musical principle, it goes without saying that the most basic aural differentiation between keys is that engendered by the absolute pitch of the tonic: as Keller declares, "That pitch defines key is no particular news" (1956, p. 10). Clearly a listener with any aural sensitivity will be able to distinguish between keys - by relative or absolute pitch recognition - on the basis of the different pitch location of their component scale degrees, hearing each as having a different objective sound.

2) Temperament

Another cause of objective contrast between keys, one confined to the period up to the early 19th Century, is the phenomenon of intervallic variance, due to the then prevalent unequal temperament(s). Whilst preserving the fundamental division of the tonal system into two modes each generated at twelve transpositional levels, non-equal tuning systems give rise to slight variations in the sizes of intervals of the same class, according to the particular pitches expressing them. Each of the major and minor scales becomes thereby a submode, within the basic binary division, characterised by its own particular fine intervallic structure.

Despite the general movement towards equal temperament,⁵ in the late 18th Century the most prominent keyboard tunings were a number of related irregular or circulating temperaments, characterised by variation in the tuning of the thirds, with those of the C major scale tempered least and those of more sharp- and flat-laden keys tempered more. This system eliminates the so-called "Wolf Fifth" of "Meantone Temperament":⁶ in "Quarter-comma" meantone, eight major thirds are tuned to a pure $386c^7$ and most of the fifths come out at a tolerable $697c$ but one, the wolf, is a useless $738c$. In the irregular temperaments, the fifths are tuned differently but all are functional. Motion around the circle of fifths leads to changes in the quality of the thirds. Attendantly, semitone sizes are variable; generally major keys with purest triads - those with fewest accidentals in the signature - have the largest semitone between 7-8 and vice versa. One of the most widely disseminated of these irregular temperaments was that proposed by the celebrated theorist Johann Phillip Kirnberger in his treatise Die Kunst des Reinen Satzes in der Musik (1771-1779) and nowadays referred to as "Kirnberger II". By categorising the thirds of triads arising from this temperament according to the degree of

⁵ "The practical history of equal temperament, then, is largely a matter of its refinement in various respects and its gradual acceptance by keyboard musicians from the late 1630s, when Frescobaldi endorsed it, to the 1870s, by which time even the conservative English cathedrals were won over." (Lindley 1980a, p. 665)

⁶ See Lindley 1980b.

⁷ c = cent, of which there are 1200 to the octave. When an interval is expressed as the ratio $f_1:f_2$, its equivalent in cents is given by $I(c) = 3986$ multiplied by $\log_{10}(f_2/f_1)$.

deviation from purity in each, and taking into consideration triads on other scale-degrees (ii, iii, IV, V and VI in major; III, iv, v, VI and VII in minor, together with their dominants) of which a particular triad is tonic, Kirnberger divides the twelve keys of each mode into three groups. See Kirnberger 1982, pp. 336 ff., and his Tables 2.3 and 2.4, *ibid.*, pp. 343-345 and p. 346, respectively.

For an outline of the tuning context of Mozart's music, see Hall 1980, Chapter 18.8, pp. 451 ff., and Lindley 1980a, b and c.

3) Instrumentation

The third cause of objective aural contrasts between keys is the factor of the acoustic properties of instruments. Keller goes into this point at length, defining what he terms "acoustic" key characteristics as the result of

...the interaction of the stringed instruments' fingered notes with their characteristic partials and the vibrations of the open strings, let alone the different sets of fingerings, and placing of open strings in different keys...

(1956, p. 6)

this leads to

...objective colour differences between the keys when played on stringed instruments as distinct from, say, the piano.

(*ibid.*)

Here "colour" is to be understood not in a subjective, synaesthetic sense, but rather as a necessarily metaphorical

reference to aural contrasts which elude objective linguistic representation.

Consequently, despite the rise in concert pitch of three-quarters of a tone since Mozart's day, the sound of our C major and that of his are not dissimilar; it has risen intact with the rise in pitch "...because the relation of the strings to what happens with and upon them has largely remained the same" (ibid., p. 6).

Thus the concept is based upon the principle of a fixed structure of relationships between the sounds of scale degrees in a key as produced by stringed instruments. As such, the absolute pitch locus of the degrees of a given key is of subsidiary importance; changing the latter can be accommodated whilst preserving the validity of the fundamental principle.

To illustrate such "necessarily transposable" qualities he takes an example from a C major work - the opening of the "Jupiter" Symphony, K.551 - fingered as for D flat major but tuned so as to sound in C, producing a strong contrast to an "authentic" C major. Later, he gives another example of this pitch/aural quality dichotomy, not hypothetical this time, but rather from the literature - the viola scordatura in the Sinfonia Concertante, K.364 (320d), in which the aural effect of D major is produced at the pitch level of E flat (ibid., pp. 13-14).

Returning to the matter of visual metaphors for essentially objective phenomena, Keller rejects the traditional association, made by commentators on the aural properties of instruments, between open strings and the concept of "brightness", although he admits the term "darkness" (in the metaphorical sense defined

above) in certain cases: in the example from K.551 above, "D flat major is a veiled and dark key, again primarily owing to its colour on the strings, not its absolute pitch level" (ibid., p. 6).

In his Introduction to the Psychology of Music (London, 1953), G. Revesz had maintained that "brightness" is related to the wealth of overtones generated by the open strings, whereas Keller believes that overtones and "brightness" are unrelated, the overtone-rich (he does not dispute this) open strings being characterised on the contrary by "relative poverty of living tone and tone modulation" (ibid., p. 9) due to the lack of vibrato. The principle underlying his acoustic key characteristics is not, however, violated by this statement, for he still acknowledges the contrast between open and stopped notes, not as one conceivable in terms of "brightness", but rather of variance in tone quality.

The consistency of Key Sound

Given the above points, is it possible to identify any consistency in the objective aural qualities of keys during the tonal period?

Although rejected as insignificant by Keller's concept of acoustic key characteristics, the factor of pitch has, in absolute terms, risen considerably; our experience of a given key and that of the late 18th Century are, in these terms, quite separate.

Secondly, submodal differentiations between keys as a result of unequal temperament came and went, and even when operative were not standardised, for as noted in Section I, 2 there were many species of unequal temperament and therefore a given key would have had a different aural character in each system. Additionally, a point not made in that earlier section is that, given the fine pitch gradations available on orchestral instruments, only keyboard instruments require a fixed, pre-established tuning system, the orchestra having, in effect, an infinitely subtle and ever-changing temperament in which keys can sound close to acoustical purity.⁸ The matter is further complicated when the orchestra and a tempered instrument are combined - as, for example, in Mozart's Piano Concertos; to what degree would the orchestra accommodate to the solo instrument's pitch organisation?

Thirdly, aural differentiation between keys as engendered by the properties of instruments is highly variable. Consider Keller's acoustic characteristics. An immanent critique is possible based on his comment that, due to the deficiencies outlined in Section I, 3, long notes - with the necessary exceptions of the violin's open G and the viola's and 'cello's open C -are generally not played as unstopped strings (1956, p. 7).

Consequently, any piece not utilizing the aforementioned open notes and capable of being performed with all others stopped will be devoid of acoustic key characteristics. Like-

⁸ "A good orchestra does not play in equal temperament any more than does a bad one". (H. Boyle, Lloyd/Boyle 1978, p. 164) Presumably the same held in Mozart's time for the non-equal tuning systems.

wise, the acoustic characterisation of a given key will vary according to the potential of the repertory of pieces in that key to be performed using wholly stopped notes.

Furthermore the same stopped note may also be rendered in different positions, giving it a different sound quality in each. In this connection yet more complications arise from the fact that there is not always unanimity between performers in a string ensemble in matters of fingering. Historical considerations also admit the possibility of changing performance techniques. Perhaps most significant in this respect is the question of vibrato, which, as mentioned above, Keller believes gives "living tone and tone modulation" to stopped notes, in contrast with the "dead" sound of open strings, thereby creating acoustic characteristics. As is well-known, the use of this technique in the late 18th Century was considerably less widespread than is the case today. In short, acoustic characteristics are not as clearly delineated or as consistent as Keller would have us believe, being subject to an array of historical, performance-related and compositional variables.

Indeed in terms of instrumental factors as a whole, the circumstances of varying general and specific performance situations, instrumental combinations and number, compositional factors and, importantly, tone variance through changing design and construction techniques, all militate against any consistency in the aural character of keys in respect of their instrumental realisation and articulation.

Considering the three principal factors responsible for objective aural differentiation between keys - pitch, temperament and instrumentation - it is clear that, given their great variability during the tonal era, the concept of a consistent aural "signature" imparted to a key through physical means has no tangible reality. Having said this, and dependent upon the degree of deviation from specific standards accepted, it may be possible to define certain period-specific aural key qualities, in which limited and particular levels of absolute pitch, systems of temperament and patterns of instrumental combination prevail.

II The Subjective/Conceptual Subdomain

As mentioned earlier, the aural contrasts between keys engendered by the factors covered in Section I have been seen in the primary literature on key affects as associated with the subjective, affective and conceptual characteristics ascribed to keys in a loosely causative relationship; the former have been seen as a precondition for the latter.

Before considering this relationship further an important component of this subdomain must first be dealt with.

Psychological Principles of Key Differentiation.

This component is concerned with other means by which keys may be differentiated from each other not on an aural level but rather conceptually, hence its inclusion here.

Foremost among these is the principle of sharp-flat polarity, a concept highly influential on the specifics of key description. Because of its effect of raising pitch, the sharp sign has become associated with the major mode with its raised third - hence Beethoven's designation of the Leonora no. 1 Overture Op.138, in C major, as "Ouverture in C[#]". Conversely, the lowering effect of the flat sign led to its association with the minor mode with its lowered third. Given the traditional association of the major with positive, affirmative subjective states and that of the minor with negative subjective states, dominant-wise motion from C major - with its attendant increase in the number of sharps in the key signature - has become linked with the concept of an increase in intensity and brilliance and subdominant-wise motion - with its increase in the number of flats - has become linked with the concept of an increase in weakness and darkness. This is related to the traditional designation of the major mode as "hard" (in German dur) and the minor as soft (moll), derived from medieval hexachord theory.⁹

⁹ In which the hexachords on G and F were known as Durum and Molle respectively after the status of the note B, natural in the former and flat in the latter.

The specific symbols for B natural and B flat, b and b respectively, became eventually our generalised modern # and b signs.

These points, together with the visual suggestiveness of the symbology (# hard, sharp; ♭ soft, rounded) all combine to form a rich complex of psychological association which has had a profound effect on perceptions of subjective key qualities. The principal aspects are summarised below, after the "complete contemporary formulation" in August Gathy's Musikalisches Conversations-Lexicon of 1835 (see Steblin 1983, p. 132):¹⁰

Fig. I.3

Major	5th ↑	Increasing hardness, brightness, joy excitement.
# /hard	↓ 5th	Increasing softness, darkness, seriousness, gravity.
Minor	5th ↑	Increasing irony due to conflict between the minor and sharp aspects.
♭ /soft	↓ 5th	Increasing darkness and tragedy.

The obvious problem with this system is the point of overlap between keys with six sharps and six flats, particularly F sharp and G flat majors. Within the terms of the system, it admits of no logical solution.

This theory, in evidence from the early 18th Century, forms a conceptual link between two major physical causes of objective key differentiation, intervallic variance and the properties of instruments. The notion of increasingly complex emotional

¹⁰ Steblin's excellent study discusses a comprehensive range of primary source materials on subjective key descriptions. All the citations from such literature in this section are extracted from this work.

states evoked as the number of accidentals increases finds an objective physical analogy with the increase in impurity of intervals within a key as one moves further from C in non-equal tuning systems. Additionally, the sharp-flat polarity might be interpreted as grounded in physical differences between the keys engendered by the properties of stringed instruments:

...the keys which used the most open strings, and thus sounded "bright", "piercing", and "noisy", were the sharp keys D, A, and E; the keys which used the most stopped fingerings, and thus sounded "muted", "deadened", and "sorrowful", were the flat keys, B flat, E flat, and A flat.¹¹

(Steblyn, p. 137, her emphasis)

A little later, Steblyn refers to an article by Friedrich Ludwig Böhrlen, "Das Charakteristische der Tonarten betreffend", from the 1825 Leipzig Allgemeiner Musikalische Zeitung, in which the author observes that, despite the variety of and changes in standard pitch, the sharp keys have been "bright sounding for fifty years" while the flat keys have been "dull sounding" (ibid., p. 141).¹² "Thus, he implies that the sharp-flat principle overrides changes in pitch" (ibid.).

Contrary to the purely psychological influence inferred by Steblyn, I suggest that the principle guiding Böhrlen here is in fact that of Keller's "acoustic" key characteristics (the reference to "bright-sounding" notwithstanding), in which

¹¹ See Keller's critique of the idea of "brightness" in relation to the stringed instruments, on pp. 12 f. above.

¹² Of course given a rise in standard pitch of a semitone the "bright" key of E major would "become" (relative to its starting point) the "soft" key of F major.

absolute pitch and its vicissitudes are rejected in a system of stringed instrument-generated objective key differentiations.

The weakness of this latter point is due to a matter not discussed in Section I, 3, namely the fact that when woodwind and brass instruments are added to the string group, certain aural contradictions arise. As Gottfried Weber maintained:

...the character [in an objective, physical sense] which this or that key assumes, perhaps from the peculiar nature of wind instruments, may be exactly the reverse of that which the nature of stringed instruments imparts to it.

(Versuch einer geordneten Theorie der Tonsetzkunst 1817, in Steblin, p. 139)

Here the problem is one of aural consistency between the sound of a key as produced by the various instrumental choirs, either singly or in combination, and the lack of a clearly delineated objective quality for each when combinations of instruments of different types inevitably produce contradictions.

Keller offers a solution to this in the form of what he refers to as "associative key characteristics". In this concept the strings are viewed as

...the leaders...of the whole of our music, inasmuch as the question of key characteristics arises at all. From Bach over Wagner to Schoenberg they are the one body of sound that represents a basic textural constant, in chamber music, orchestral music, or the concerto, in oratorio or opera.

(1956, p. 6)

This preeminence imparts to the strings a permeative character in which a particular key on, for example, the piano

"...is invested with the character which the key has and always will have in the string quartet..." (ibid., p. 7). Presumably this process leads to a similar investment of woodwind and brass tone with that of the strings.

This theory is exactly that proposed by Böhrlen in 1825, in which the latter point is made explicit. He suggested that the aural qualities of keys as produced by the strings

...are spread by a kind of sympathy to wind and keyboard instruments, and to human voices.

("Das Charakteristische ...", in Steblin, p. 142.)

In contrast to his "objective" acoustic key characteristics, Keller defines associative key characteristics as "objectified". I am inclined, on the contrary, to regard them as wholly psychological constructs: in Keller this is clearly so, whereas Böhrlen seems also to admit the possibility of the merely acoustic dominance, volume-wise, of the strings over other elements in an ensemble, and the attendant predominance of their aural characteristics.

Another psychological factor in key differentiation is the transference of concepts associated with certain instruments to the keys to which they are acoustically most suited. Thus D and C majors are frequently characterised as "martial" and "festive" after the traditional usage of the trumpet. Similarly, ^{to} F and B flat majors are ascribed a "pastoral" quality presumably by virtue of the suitability of certain woodwind instruments to them.

It remains to mention in this section Keller's so-called "psychological key characteristics", influenced by the sharp-flat polarity and notable for being illustrated by idiosyncratic interpretations of Mozart. He suggests that

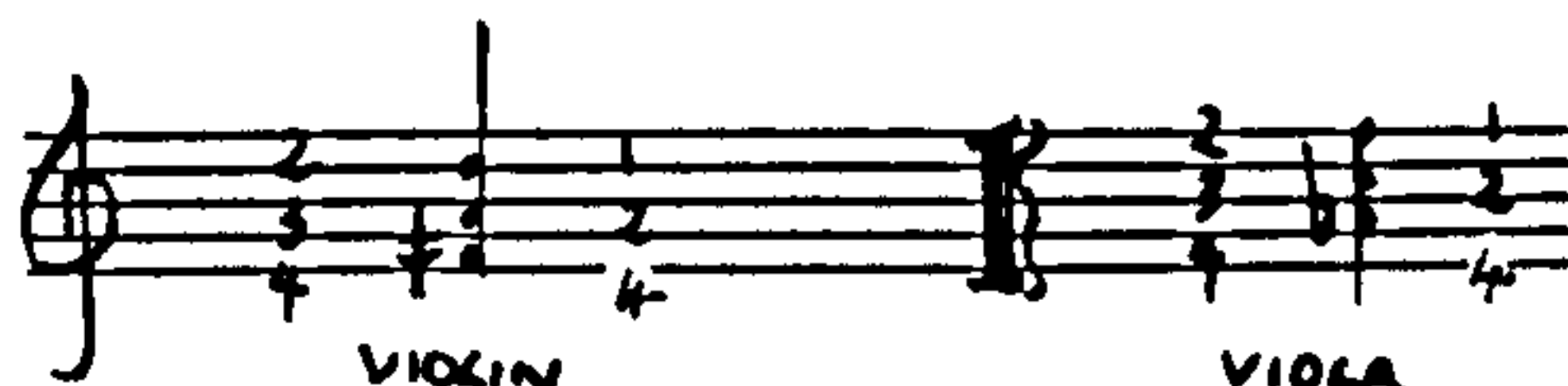
These become intrinsic inasmuch as they are generalised into psychological terms of reference and so develop into means of communication.

(1956, p. 14)

He expands this by maintaining that psychological key characteristics may be particular to a composer, given their consistency within his works. This point is developed in a psychological analysis of the "elemental significance of G minor for Mozart" (ibid., p. 14). This rests on the assertion that D - "primarily major" - is the "tonality" of the violin; Mozart's stringed instrument the viola being tuned a fifth lower has, accordingly, the "tonality" of G which, because of the dark G string (of the violin, or viola?) is "more easily minor" (ibid.):

Ex. I.1

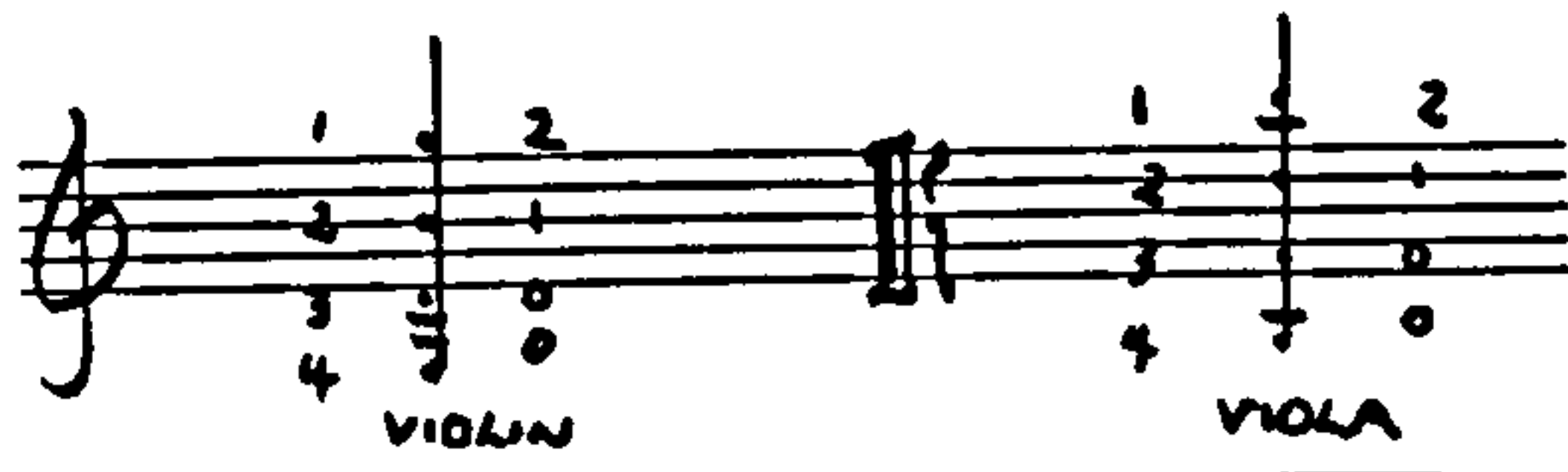
string finger string finger



Now all this seems rather specious, for as every violinist knows, the most natural and sonorous chord available on his instrument is the following:

Ex. I.2

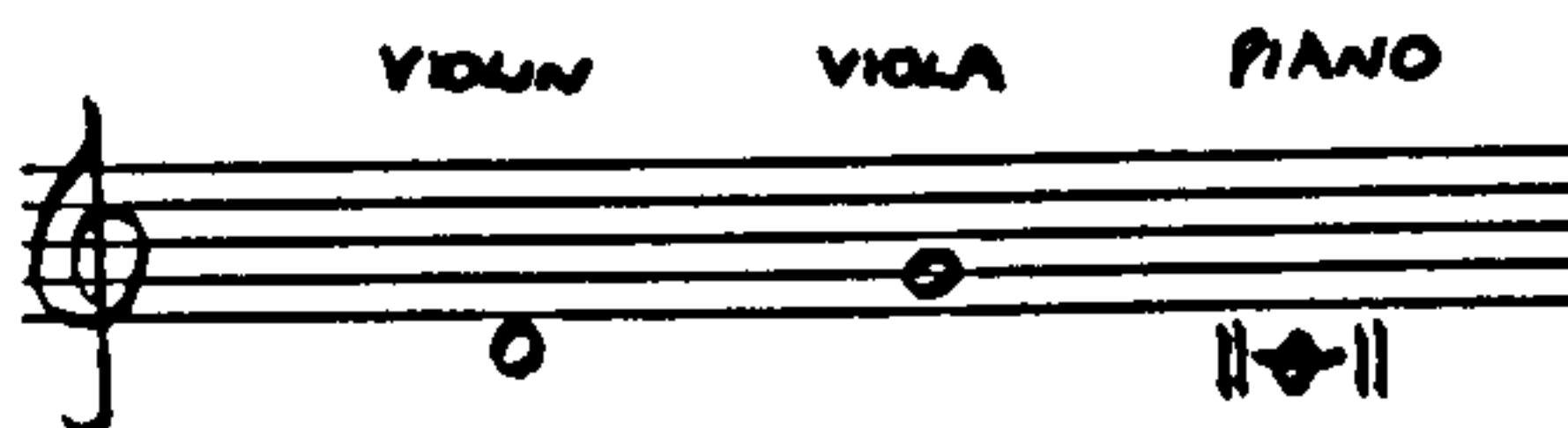
string finger string finger



It is therefore just as valid to claim that, anchored by the two lowest open strings, the quadruple stop locates the violin "in" G major and, correspondingly, Mozart's viola "in" C major.

Nevertheless, Keller then suggests that the composer's G minor pieces open with the harmonic character of the dominant minor of "an unstated ^[minor] key" (ibid., p. 15). Taking the three instruments of Mozart's childhood - the violin, viola and piano - he asserts that the first two generate the dominant minor of the third as a means of "intense and nostalgic expression" (ibid.):

Ex. I.3



The problem with this interpretation, perversely ingenious as it is, is that, aside from resting on the shaky premise of string tonalities, it finds absolutely no reflection in Mozart's compositional practice. Those G minor works opening with G minor harmony - the vast majority - invariably have a tonic

character at this point; the rare examples having a dominant-orientated introduction - eg. K.379 (373a) I and the aria "Nel sen mi palpita" from Mitridate, rè di Ponto, K.87 (74a) (see Chapter 2 Section I) - never give the impression that the motion D-G is anything other than V-i in G minor. Lastly, G minor never sounds like a dominant minor precisely because C^{minor/}major is unstated: no G minor work of Mozart has an expositional area of C^{minor/}major strongly articulated enough to induce the listener to question the tonic status of G minor.

Historical Aspects

Each of the causes of physical contrast between keys outlined in Section I had its own particular historical location, its period in vogue, as an "explanation" for the alleged affective significance of keys.

In a reply of 1720 to an anonymous article in the Journal de Trévoux of 1718, Johann Mattheson stated that the "higher or lower general pitch level" (Stebelin 1983, p. 59) is the principal cause of subjective differentiation between the keys. Significantly, he also believed that pitch and not intervallic (modal) structure was the cause of ancient Greek scale affects, thereby anticipating the views of much later commentators such as Hornbostel and Gombosi. Indeed in his subjective characterisation of the modern keys he frequently employs terms used by

earlier theorists in connection with ancient and medieval modes whenever a particular key has a perceived modal counterpart.

Whereas Mattheson's remarks concerning the cause of affects in ancient Greek scales (cited in Steblin 1983, p. 53) make it clear that he is thinking in terms of the tessitura and register he believed to be particular to each, when discussing the modern keys it is the absolute pitch of the tonic which is meant. Obviously there can be no general correspondence between a particular key and a specific tessitura or registral organisation in compositions employing it and, therefore, no consistent aural distinction or subjective characterisation of that key through these means.

Intervallic variance became the most frequently cited reason for objective aural contrasts between keys in the 18th Century. As a demonstrable fact, submodal differences are indisputable, and indeed the structural (and therefore aural) contrasts between keys thereby engendered were never directly questioned. The matter at issue, as with absolute pitch, was whether these differentiations gave rise to subjective and conceptual contrasts between the keys.

The arguments pro and contra were played out in two celebrated disputes between some of the 18th Century's most prominent theorists, first Rousseau versus Rameau and later Kirnberger versus Marpurg.

In his early treatises the Traité de l'harmonie (1722) and the Nouveau Système (1726), Jean Phillipe Rameau maintained that intervallic variance was responsible for imparting affective characterisation to the keys. In the Génération Harmonique

(1737), written after his conversion to equal temperament, whilst acknowledging submodal differentiation in unequal temperaments, he denied this as a cause of affective characterisation. Rather, he believed, the latter arose not intrinsically from key sound but compositionally, from the "intertwining of keys" ("l'entrelacement des modes": see Steblin, p. 59).

Opposing the latter view, Jean-Jacques Rousseau, in his Dictionnaire de Musique (1768), castigated Rameau for his volte-face, and declared his support for the views expressed in the latter's treatises of 1722 and 1726.

In Germany the same argument was carried on between Friedrich Wilhelm Marpurg, follower of Rameau and proponent of his later theories on key, and J.P. Kirnberger, student of J.S. Bach and advocate of unequal temperaments and the key affects they allegedly created.

When submodal differentiation between the keys was threatened by the increasing adoption of equal temperament, believers in the subjective qualities of keys sought other means by which they could be distinguished from each other in an objective manner, in order to provide a basis for the continued endorsement of these qualities.

Although mentioned in 18th-century sources, objective key contrasts arising from the properties of instruments, as an explanation for subjective differentiation, became much more prominent in the early years of the 19th Century, during which period unequal temperament was in decline.

The Nature of Subjective Characterisation

Returning to the point made at the beginning of this section, the basic premise underlying differentiation between keys on the subjective, affective and conceptual levels in the primary literature is that the different keys are held to possess what might be termed an "immanent character", induced in the listener because of the contrasting aural character of each:

Particular [objective aural] characteristics are attributed to the keys...From this is born the faculty of arousing different emotions with the chords of various keys.

(Pietro Lichtenthal, Dizionario, 1826, in Steblin, p. 160)

This is, in Meyer's terminology, an "absolute expressionist" viewpoint. Whilst both "absolute formalism" and "absolute expressionism" see musical "meaning" as basically internalised and non-referential in nature, the absolute formalist sees meaning as embodied in purely musical relationships, whereas

...the [absolute] expressionist would argue that these same [musical, structural] relationships are in some sense capable of exciting feeling and emotions in the listener.

(1956, p. 3)

Whether the objective sound of a key relates causatively to certain emotional states within the listener, such that a generative theory linking specific structural configurations of key sound with specific subjective states could be derived, is beyond the scope of the present discussion, involving as it does

psychological and physiological as well as purely musical considerations.

Nevertheless an attempt at such a connection may be seen in Kirnberger's comments on the purity of triads resulting from the temperament he proposes in Die Kunst (see above, Section I, 2):

...it can be taken as a basic rule for judging scales that the major keys whose thirds are completely pure possess most strongly the quality of the major mode, and that the greatest roughness and finally even something like ferocity enter into those major keys farthest removed from this purity. The same must also be assumed of minor keys: Those whose thirds are purest have the most gentle and pleasing tenderness and sadness, but those that are farthest removed from this purity blend the most painful and adverse qualities in to this character.

(1982, p. 340)

Whether real or hypothetical, such a cause-effect process may be understood as subject or theoretically subject to various concrete mediating factors impinging upon and, it would seem, distorting it:

1) The first of these is also a concomitant of the causative process: the objectification and concretisation of any induced subjective state into verbal terms.

A flat Major Pianissimo

What is it that rustles so miraculously around me? Invisible wings glide up and down. I am swimming in an ethereal fragrance. But the fragrance shines in flaming circles, mysteriously intertwining. They are tender spirits, moving their golden wings in magnificently voluminous tones and chords.

E.T.A. Hoffmann, Kreislers musikalisch-poetischer Klubb, c.1814, in Steblin, p. 154.)

Given the richness of language and its historical and intracultural variability, the likelihood of any given induced subjective state finding a consistent linguistic representation is slight indeed. More fundamentally, given that any subjective state can only be apprehended by its "reformatting" into a verbal framework, then the accuracy of this process - the generation of a "correct" verbal analogue for the subjective state - can never be logically verified. And considering the above point on linguistic richness and variability, then the question of "correctness" becomes meaningless.

2) Psychological factors presumably mediate between any subjective characterisation of a key engendered by its objective sound and the representation of this character in verbal terms. Chief among these is the matter of sharp-flat polarity, which exerted a highly specific effect on key descriptions, according to the principles outlined on pp. 17 f. A seminal example of this is the much-copied and highly influential list of key affects in C.F.D. Schubart's Ideen zu einer Ästhetik der Tonkunst (c.1784), extracts from which are given below:

Sharp side

Flat side

C major
completely pure

G major
every gentle and peaceful
emotion of the heart

F major
complaisance
and calm

D major
the key of triumph,
of hallelujahs

B flat major
cheerful love

E major
noisy shouts of joy

B major
wild passions, glaring
colours anger, rage

A minor
tenderness of character

E minor
naive, innocent

B minor
calm awaiting one's
fate, mild lament

C sharp minor
penitential lament

G sharp minor
wailing lament

A flat major
the key of the
grave, death

D flat major
degenerates into
grief and rap-
ture

D minor
melancholy

G minor
resentment,
discontent,
uneasiness,
dislike

F minor
deep depression,
groans of misery
and longing for
the grave

B flat minor
mocking God and
the world,
preparation for
suicide

(Schubart, Ideen, in Steblin,
pp. 121-124)

In such cases the sharp-flat polarity is functioning as
what Meyer refers to as a "connotation", i.e.

...those associations which are shared in common by a group of individuals within the culture. Connotations are the result of the associations made between some aspect of the musical organisation and extramusical experience. Since they are interpersonal, not only must the mechanism of association be common to the given cultural group, but the concept or image must have the same significance for all the members of the group. The concept must be one that is to some extent standardised in cultural thinking; it must be a class-concept that has the same meaning for, and produces the same attitudes in, all the members of the group.

(1956, p. 258)

It is not unreasonable to suggest that any manifestation of a "pure" cause-effect relationship (the mediating factor of linguistic presentation notwithstanding) may be displaced by the powerful imagery of the sharp-flat polarity, assuming of course the listener is aware of the particular key sounding, a prerequisite for the operation of this connotation.

3) When Lichtenthal spoke of "the faculty of arousing different emotions with the chords of various keys" (see p. 27 above) he was not only referring to the characters of isolated tonic triads - i.e. verticals not subject to horizontal Auskomponierung, as is implied by the Hoffmann extract cited above - but also to the character of keys resulting from their sound in compositional articulation.¹³ Consequently, the primary literature on key affects must be understood as influenced by both non-compositionally- and compositionally-mediated key characteristics in inseparable combination.

¹³ The objective differentiation of keys by instrumentation presupposes compositional articulation.

Whilst the influence_h on 18th-century primary sources is presumably real but unstated, early 19th-century discussions of the affective qualities of keys frequently refer to specific works as in some way illustrative or expressive of the character of a particular key, despite the fact that no two compositional articulations of a key - except perhaps in the deepest Schenkerian sense - are the same:

The music lover and budding artist can obtain the best practical instruction in the characters of the keys most used by composers if he studies the works of our best composers, in particular, their vocal compositions.

(J.A. Schrader, Kleines Taschenwörterbuch der musik, 1827, in Steblin, p. 177)

Taken to its logical conclusion, this viewpoint enabled theorists such as Ferdinand Hand to claim that

An educated musician will recognise the key of a piece not from the interval and pitch of the tones, but from the character of the piece, provided that the composer has carefully preserved it.

(Ästhetik der Tonkunst, 1837, in Steblin, p. 151)

The question then arises as to the possibility of a distinction between a work's subjective content resulting from key and that resulting from purely compositional processes.

In order to discover the property, the character of a key, one takes pieces in that key, searches for their character and then believes that when the character of the pieces has been found, that of the key has been found at the same time. But - is the key the only thing which determines the character of a piece of music? Do not the meter, rhythm [and other compositional factors] also contribute something?

(G.R.R....r, (unknown) "Etwas von Tönen und Tonarten", in C.F. Cramer's Magazin der Musik 2/2 (1786), in Steblin, p. 118)

Compositionally generated subjective content may be understood in terms of Meyer's theory of musical affective experience, derived from John Dewey's 1894 "Conflict Theory of Emotions", after J.T. MacCurdy.

...the law of affect which states that emotion is evoked when a tendency to respond is inhibited, is a general proposition relevant to human psychology in all realms of experience.

(Meyer 1956, p. 22)

A "tendency to respond" is defined as

...a set or series of regularly coincident mental or motor responses which, once brought into play as part of the response to a given stimulus, follow a previously ordered course, unless inhibited or blocked in some way...all automatic response patterns, whether natural or learned...In a broader sense, all tendencies...are expectations.

(ibid., p. 24)

If a tendency - as activated by a (musical) stimulus - is prevented from reaching resolution and conclusion by some form of inhibiting factor, the tension that results may give rise to affective experience, or be objectified as "embodied meaning" -

a purely musically-located system of expectation-resolution responses.

Though they are psychologically differentiated as responses, both depend upon the same perception processes, the same stylistic habits, the same modes of mental organisation; and the same musical processes give rise to and shape both types of experience... [These are] not different processes but different ways of experiencing the same process.

(ibid., pp. 39-40)

The nature of the relationship between any subjective states aroused compositionally (tendency-inhibition-affect) and any arising from key-sound alone would seem to be inherently impenetrable. Nevertheless, the concept of a relationship between the two was much in evidence in the 18th and early 19th Centuries, in the form of a sensitivity to the extent to which keys contributed to the expressive content of a composition

Estimations of the balance of this relationship varied widely, from that of Rameau, at one extreme, who believed that the expressive content of a composition was entirely due to compositional factors - the "intertwining of keys" rather than any intrinsic affective content they might possess,¹⁴ to a commentator such as J.J. Engel, at the other, who maintained that "a characteristic instrumental piece in C major if transposed to A flat major would become nearly unrecognisable" (Über die musi-

¹⁴ This constitutes, of course, a rejection of the concept of subjective key content.

kalisch Malerey, 1780, in Steblin, p. 96).¹⁵ An intermediate opinion, such as that of Antonio Vallotti, held that

As necessary, the wise composer then chooses that key which best suits the kind of composition which he has to write.

(Della scienza teoria e pratica della moderna musica, 1779, in Steblin, p. 69)

This principle is further illustrated by arguments using submodal differentiation between keys in unequal tuning systems to defend or refute the existence of subjective key qualities.

Given that transposition alters the objective aural quality of a key in unequal temperament by changing the submodal structure, adherents of key affects maintained that its subjective character, and that of the particular composition transposed, would therefore change. Consequently in this view, key-derived subjective content is held to override that generated compositionally. Take Kirnberger's oft-quoted remarks concerning "Mora, mora, Iphigenia", in E flat major, from C.H. Graun's opera Iphigenia (1748):

Just try and transpose this chorus into D or F major, and I will ask each person who has merely some discriminating ability: is not the effect that it produces in D major similar to the effect of a student march? Does it not sound like a hunting piece when in F major?

(Vermischte Musikalien, 1769, in Steblin, p. 81.)

¹⁵ Subjective content, rather than objective contrasts, is read as referred to here; if this is so, then compositional factors would seem to be relegated, in Engel's view, to a position of little importance.

In opposition to Kirnberger, the same argument is used as the basis of Marpurg's critique of affective characterisation of keys as engendered by unequal temperament:¹⁶

If a composition produces a certain effect only when performed on an instrument tuned by one particular method, will it have the desired effect when performed on an instrument which has been differently tuned? More likely, it will put the composer to shame, who, forsaken by art and genius, must take refuge in the most circumstantial things of this world.

(Anfangsgründe der theoretischen Musik, 1757, in Steblin, p. 79)

...the composer must obtain the character of his piece, the formation of a passion, the power of expression, from sources other than the creative powers of the tuning hammer or cone.

(Versuch über die musikalischen Temperatur, 1776, in Steblin, p. 87)

Here compositionally generated subjective content is held to override that derived from key.

4) Returning to Schrader's reference to vocal compositions (p. 32 above), it is clear that the content of an associated text must be admitted as a powerfully directive "co-mediating" factor associated with the mediating factor of the compositional articulation of key generally. The verbal structures of a text are thus seen as capable of influencing those chosen to articulate the perceived subjective character of a key - especially if the composer is assumed by the author of a particular key

¹⁶ He could not, and did not, dispute the objective differentiation thereby created.

description to have chosen the key to "complement" the content of the text in some way.

Having made the above points, it will be understood that if a given subjective state were specific to a key at a given pitch-level, having a particular submodal structure, or demonstrating a certain instrumental complexion, then change in any of these parameters would logically produce a modification of that state. It would appear as difficult to relate the variation in key sound - within and between time periods - as outlined above on pp. 13 ff. to the consistency imparted to key descriptions by the sharp-flat polarity, as it is to synchronise such variations with inconsistencies of key description on the not-infrequent occasions - within and between time periods - when these do occur.

A comprehensive collection of verbal representations of key affects is presented in Steblin 1983, Appendix A ("Catalogue of Characteristics Imputed to Keys"). The characterisations of G minor are given in my Appendix 2.

III The Objective/Structural Subdomain

This subdomain incorporates instances where a particular key is associated with specific musical elements, in the sense that the key has a propensity to elicit certain compositional structures. The latter may theoretically range from the very

general, such as designations of meter, tempo, and textural organisation, to the very specific, such as concrete figures, structures, devices and phenomena, and incorporates all manner of intermediate formations. This association may occur generally within a historical period or style or - as is the concern of the present study - in the work of an individual composer.

It seems logical to suggest that, of the above list of potential elements of objective/structural key characterisation, only the most generalised have a predisposition for widespread application and, conversely, the very specific elements are restricted to composer-specific characterisation. Seen in such terms, we may ascribe to key the function of a **compositional determinant** in that certain features are invoked in one key which tend not to appear in another.

1) Generalised

The most comprehensive survey of objective/structural key characteristics in general is the 1948 monograph Der Charakter der Tonarten: Eine Untersuchung, by Paul Mies. This takes as its basis a sample of key-organised cyclical works from Baroque, Classical and Romantic periods (Group I), including Bach's Well-Tempered Klavier and preludes by Hummel, Clementi and Chopin. These have the advantage of relative brevity, unity of style within the individual piece, and consistency of instrumentation. The complete works of Beethoven (Group II) and Brahms (Group

III) are also considered to enlarge the scope of the comparisons:

According to Mies, a key has a definite character

1. if a large group of pieces in that key has a common content (mood, idea) and common musical factors (tempo, melody, rhythm and the like).
2. Also, if such factors can be ordered into several groups, in which perhaps different sides [aspects] of a characteristic, or even different characteristics can appear.
3. The number in such groups of divergent works in comparison with the [total] group is small.
4. The choice of works examined has been independent and cannot be arbitrarily altered during the course of the investigation.

(1948, p. 12, my
translation)

Later, he expands the concept of "Key character" by introducing the following terms:

1. By the Basic Character of a key [Grundcharacter], I mean if a larger closed group of pieces in a [particular] key has, in connection with musical elements such as tempo, meter and the like, a definite feeling- and mood- [expressive] content. In association with different elements - for example even meter and slow tempo, or uneven meter and quick tempo - a key can have several Basic Characteristics.
2. If such a Basic Character is valid fundamentally only for a [specific] composer or for a [specific] period, it is described as a Style Phase [Stilmoment] and stylistic form of expression [Ausdrucksstilform] of the composer or of the period.
3. If the Basic Character is valid for the fundamental part of the literature under investigation, I shall refer to it as a General Basic Character [Allgemeiner Grundcharacter].

4. If the pieces in a key have - without consideration of tempo, meter and the like, on a large scale and in the course of a long period of time - the same expressive content, then this would represent the General Character [Allgemeine Character] of the key.

(ibid., p. 16)

Despite his claims to objectivity, however -

"Scarcely any previous work has attempted to keep itself free from chance examples, subjective attitudes and preconceived opinions to such a degree."

(ibid., p. 228)

- his definitions are to a considerable extent compromised by reference to "a definite feeling- and mood-content" (1 in the list of his p. 16) which is, of course, not objectively verifiable. This is particularly so in the case of the Allgemeine Character of keys (4 above), in which objective factors play no part. Nevertheless, his investigation of the material with respect to the Grundcharacter is also orientated toward determining concrete musical features, albeit of a rather restricted nature.

The results of the investigations are collected in the tables on his pp. 176-189, extracts from which are given in translation in Appendix 3. The tables of pp. 176-185 contain detailed commentary on the keys; that on G minor is given in Extract 1 of the Appendix. The tables of pp. 186-189 are a condensation of these; that covering the minor keys is given in Extract 2. To take an example from this table, the key of B minor in the works comprising Group III (Brahms) is marked in some by uneven meter, time signatures of 2/4 or 6/8 and moderate tempi. Mies adds to these objective features the sub-

jective interpretation "painful, but gentle, even charming" which is, ultimately, meaningless. These features are designated as delineating a Stilmoment, and are therefore valid only for this composer.

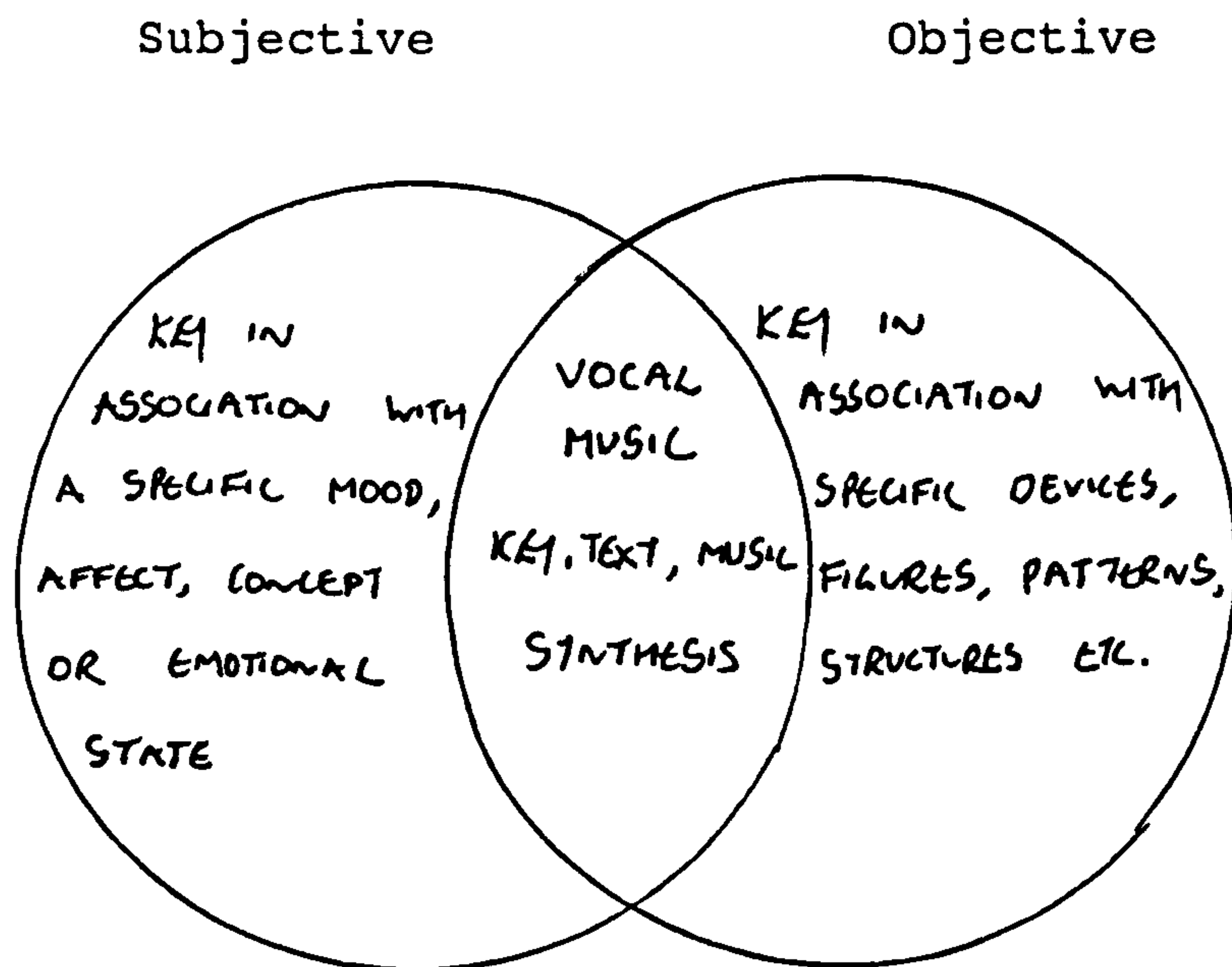
2) Composer-Specific

This is, of course, the subject of the main body of this study. It corresponds, in essence, to Mies's Style Phase - the validity of a Basic Character "only for a [specific] composer or for a [specific] period" (ibid., p. 16), but without the subjective indefinables with which he distorts and attenuates the latter concept.

For the purposes of the present study, a composer-specific objective/structural key characteristic may be defined as a distinctive element of musical structure which is either exclusive to or predominantly employed in a specific key in the work of the composer, either throughout or during a particular period of his working life. Referring to the distinction made in the Prologue (above, p. 5), such features need not, of course, be common to all the composer's works in the key, only exclusive or predominant with respect to his works in other minor keys. With reference to the "very specific" elements mentioned at the opening of this section, the recurrence of concrete figures within the work of an individual composer clearly includes - when the latter are very individualised - cases of self-quotation, even if these are only in a class of two.

I now consider the relationship of composer-specific objective/structural key characteristics with certain subjective and conceptual elements. Consider the following illustration:

Fig. I.4



By the association of key with specific affects, concepts or emotional states is meant a private connection in the mind - conscious or subconscious - of a composer. It is to be distinguished clearly from any affective, conceptual or emotional states which may be induced by the objective sound of a key, being personal rather than mediated psychological/physiological in nature (although it may, of course, have functioned as a mediating factor in the mind of the composer). The purely objective contents (right-hand portion) of the objective sphere have been defined above.

A means of relating the two might be through the medium of vocal music, in which compositional structures, explicit (ver-

bally articulated) concepts and key are synthesised. If a composer associated a key with a specific concept, it is reasonable to assume that, given the articulation of that concept in a particular text, he would choose that key, rather than any other, as the tonic when setting that text, as long as it were compositionally feasible to do so. This assumption would gain validity if a number of texts expressing the same or very similar concepts were found to be set in the same key in the composer's works. I shall identify such an association in Mozart's operatic music in Chapter 2 Section I.

This principle of concept-key association in vocal music is the basis of Werner Lüthy's 1931 study Mozart und die Tonarten-characteristik, in which the "characterisation" of keys is essentially the identification of the situations, emotional states and concepts in connection with which they tend to occur, based principally on the texts of Lieder and arias employing them. It is important to note that these necessarily represent generalisations, which obviously compromise any specificity of key/concept associations: doubtless numerous exceptions may be found. Furthermore, given the frequent references to Schubart's key characterisations (see above, p. 29), it is not unreasonable to admit the possibility of their influence on the selection of Lüthy's examples.

Mies 1948 refers to Lüthy in his consideration of key characteristics in the works of Mozart (pp. 219 ff.). His table of p. 220 sets a selection of Lüthy's results alongside a condensation of the appropriate material from his own earlier

tables of pp. 186 ff. This is also given in Appendix 3 (Extract 3) in order to give a flavour of Lüthy's comments.

It is not, however, difficult to see the irrelevance of this juxtaposition, for alongside what amounts to a collection of emotional states and concepts frequently associated with particular keys in the composer's operatic music, is placed a mixture of objective musical data from various pieces together with a subjective interpretation of their character, derived from a wide variety of other composers' music, much of it non-vocal. The few points of correspondence between the two sources - most notably in the cases of C and D majors - may be ascribed to the influence on the composer of the sharp-flat principle and other psychological associations (see above, p. 17 ff.).

Lüthy's procedures may also be seen in terms of an implied compatibility between text and the perceived subjective character of a key (which presupposes a general familiarity on the part of the composer with prevalent subjective key characteristics), this assumption being the basis of the co-mediating factor of text in characterisations of key mediated by their compositional articulation (see above, p. 36). This is borne out by the following remarks concerning C minor:

Corresponding to its dark character, C minor is on occasion employed for the representation of pain and despair, and in many cases the key is entrusted to dark thoughts of death.

(1931, p. 85, my emphasis)

As stated earlier, this is quite distinct from any personal association which may have prompted the composer to select a certain key for particular situations.

The question then arises: to what extent can such personal key associations be transferred to the non-vocal realm, to Mozart's instrumental compositions? Bearing in mind Hildeheimer's injunction that

Whoever looks to the choice of key for a clue to the expression of emotional experience in Mozart's life should be on his guard.

(1983, p. 164)

- can key choice in such pieces be interpreted as making some kind of aesthetic statement, perhaps in the form of a "subtext" analogous to the texts with which the key is associated vocally? In the context of such a connection the work might then be understood as a private "symbol" to the composer which represents, in some way, an objectification of certain emotional states.

In his response to an article by F.O. Souper discussing Lüthy's study, Hyatt-King implicitly takes up this point:

"Reminiscences of methods in operatic situations may have guided Mozart in his selection of keys for his great instrumental works."

(Souper 1933, p. 203)

That this is correct is highly probable, but some of Dr. Lüthy's conclusions require to be reconsidered and modified before this can be extended to his instrumental works.

(Hyatt-King 1936, p. 153)

As an example of such "modification", consider King's remarks on the two C minor Piano Fantasias, KK.396 (385f) and 475, which have, he believes

...a dark grandeur which is resolved into something approaching a tragic mood, but the whole impression is that their more passionate outbursts are guided into channels of resignation and repose.

(ibid., p. 154)

Here any security of key-concept association determinable on the basis of textual consistency is negated by a necessarily subjective, unempirical interpretation of the expressive content of these works. King, either haplessly or deliberately, is confusing the distinction between the perceived subjective character of a work in a particular key with the association of that key with specific subjective states as signalled by textual consistency. A similar confusion is evident in Mann's survey of "Mozart's Key Choices" (1977, pp. 20-24). Of G minor, he asserts that the composer uses it

...for anger in the symphony 25 K.173dB, in Arminda's no. 13 of La finta giardiniera; and in Zaide's "Tiger, wetze nur die Klauen", also in the first movement of the K.478 piano quartet and the middle section of the romanze in K.466. A particular usage is the comic entry song of Osmin, "Wer ein Liebchen" in Die Entführung; there is a hint of sarcastic comedy in the finale of the 40th Symphony K.550, I sometimes think. Mostly G minor is, for Mozart, the nonpareil key for melancholy or pathos - Pamina's "Ach ich fühl's", the first movement of K.550 at least, Giunia's prayer to her father's ghost in the first finale of [Lucio] Silla, Ilia's "Padre, germani", Constanze's "Traurigkeit". Sometimes the sadness is a superficial melancholy, as in Mme. Herz's "Schon [sic.] schlägt die Abschiedsstunde" or Bastien [und Bastienne] no. 14, or the slow movement of the B flat piano concerto K.456.

(ibid., p. 23)

Once again subjective states expressed in texts of G minor vocal works are attributed baselessly to the G minor absolute music, in addition to the usual subjective interpretations of

instrumental works. The extract from Einstein 1946 cited above on p. 4 is in a similar vein.

A more empirical way of reconciling the two, of attempting to determine whether the subjective, emotional and conceptual states articulated textually in Mozart's vocal music are in some sense operative in non-vocal contexts seems to me to be through the mediation of composer-specific objective/structural key characteristics.

If a strongly delineated and highly prominent objective/structural key characteristic is associated with a particular key-specific concept, then the explicit appearance of that figure in an instrumental work might indicate that some form of connection - conscious or subconscious - is being made. Given this precondition for association, it is then a matter of interpretation as to the degree of significance ascribed to the connection. I shall identify a few such associations at appropriate points in this study, and these will be evaluated in the Conclusion.

Lastly on this matter, consider the following remarks by Cooke from The Language of Music:

Memories of the expressive uses of certain keys must also attach themselves together, by the association of feelings, and these groups must also attract memories of life- and art-experiences, thereby forming the well-known associations in composers' minds between certain keys and certain moods. Owing to individual idiosyncrasies difficult to analyze, these associations tend to vary from composer to composer, but there is a large measure of agreement (owing to the historical development of key signatures, instruments etc.): the "tragic" C minor, for example, the "common light of day" C major, the "brilliant" D major, and the "luxurious" D flat major. Naturally, in view of this, the various basic terms will be attracted with greater or less intensity to the different key areas.

(1983, p. 175)

Here, the "expressive use of certain keys" is clearly determined by the sharp-flat polarity, and the possibility of personal key associations - "individual idiosyncrasies" - is only alluded to. The "basic terms" referred to in the last sentence of the extract are a collection of pitch configurations associated, by contiguity with text, with certain expressive concepts (see his Chapter 3). They may be seen as an attempt to use compositional structures to determine the subjective and conceptual content of non-vocal works, applying to the western tonal repertory in general a similar principle to that outlined above in connection with Mozart. In suggesting that "the various basic terms will be attracted with greater or less intensity to the different key areas", Cooke is referring to what I have designated objective/structural key characteristics.

Finally, the principal points of the Introduction are summarised diagrammatically, in the form of a "mind map" in Fig. I.5 overleaf.

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III OBJECTIVE/STRUCTURAL

THE OCCURRENCE/RECURRENT OF SPECIFIC MUSICAL DEVICES, TECHNIQUES, FIGURES, PHENOMENA IN CONNECTION WITH A GIVEN KEY EITHER 1) GENERALLY OR 2) IN THE WORK OF A PARTICULAR COMPOSER.

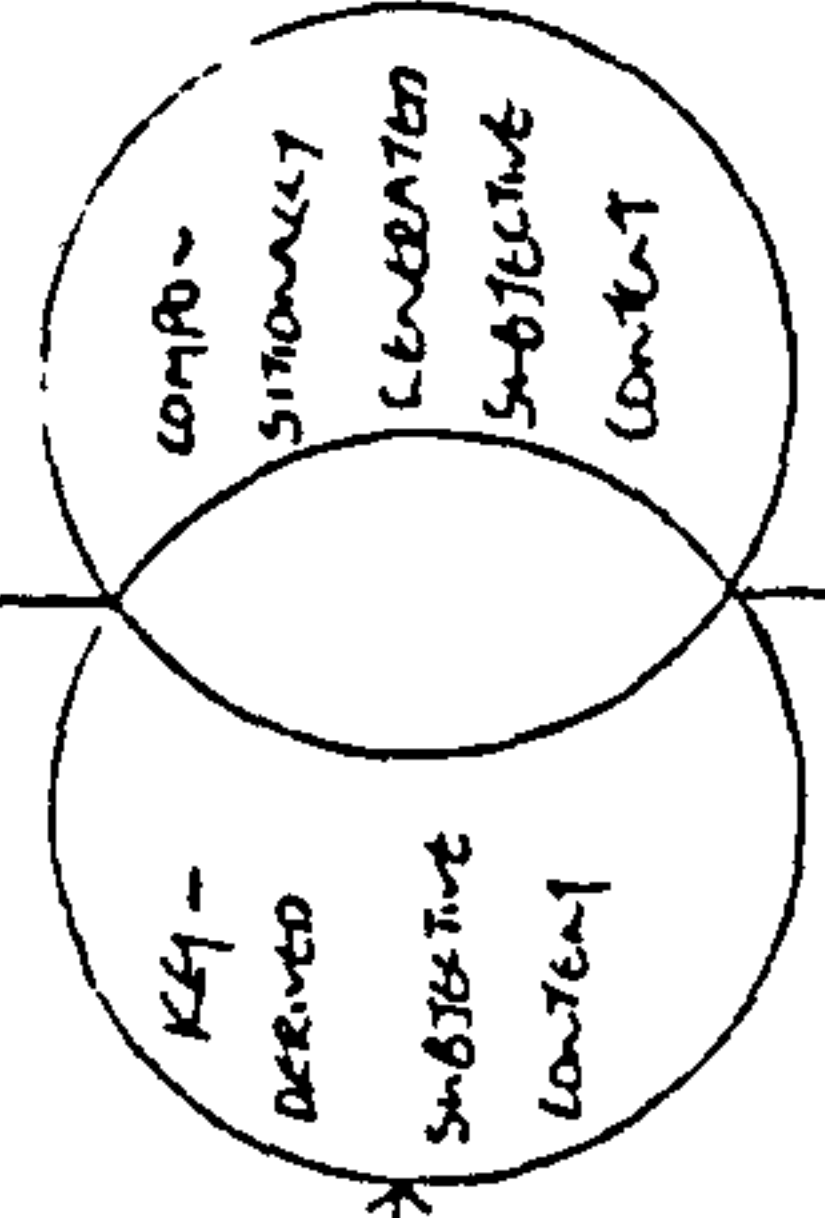
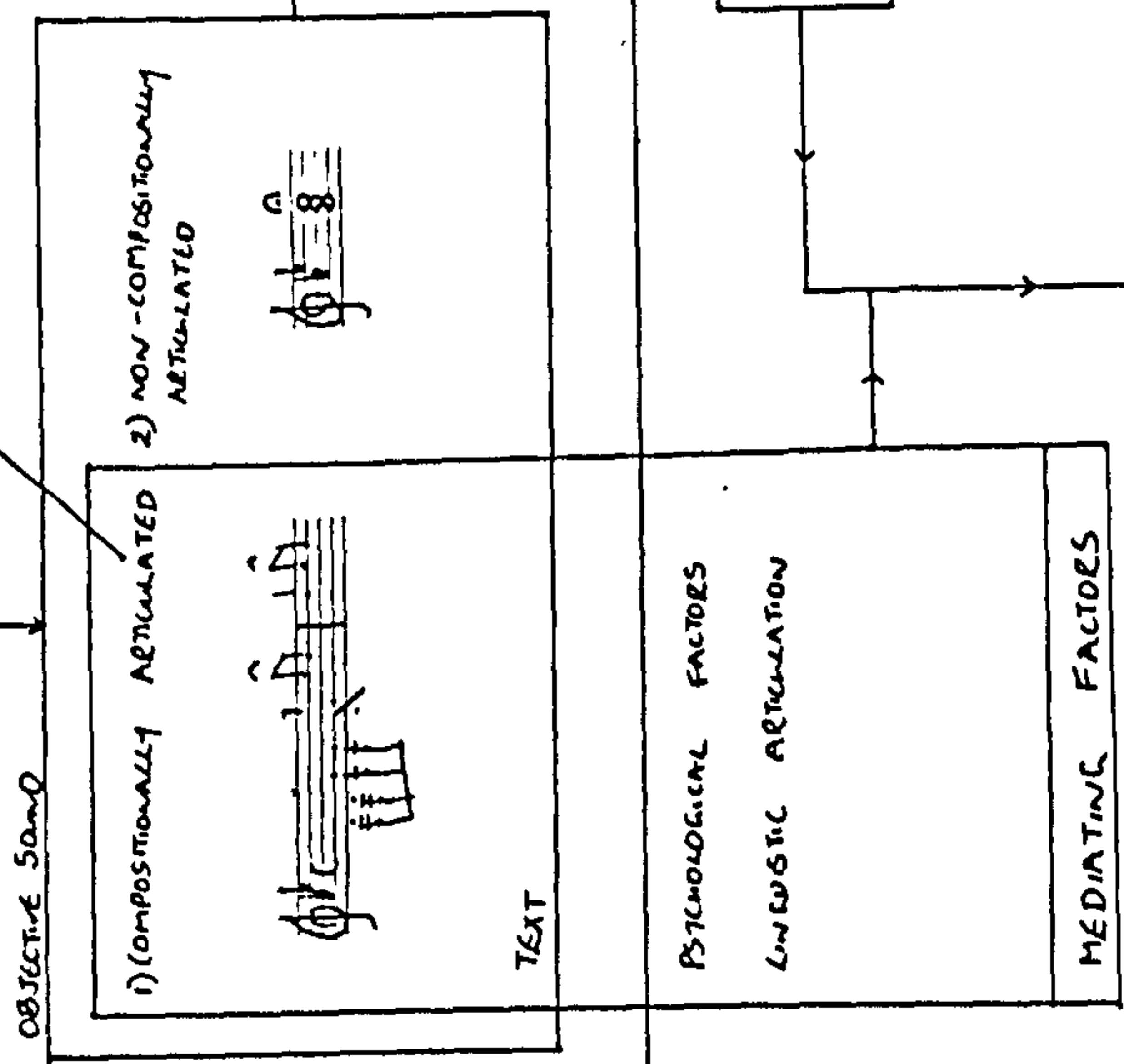
II SUBJECTIVE/CONCEPTUAL

1) PSYCHOLOGICAL CAUSES OF SUBJECTIVE DIFFERENTIATION BETWEEN KEYS.
 2) PSYCHOLOGICAL: OBJECTIVE MENTAL CHARACTER AS WORKING SPECIFIC MOODS, CONCEPTS, AFFECTS AND EMOTIONAL STATES IN CONNECTION WITH A GIVEN KEY:-

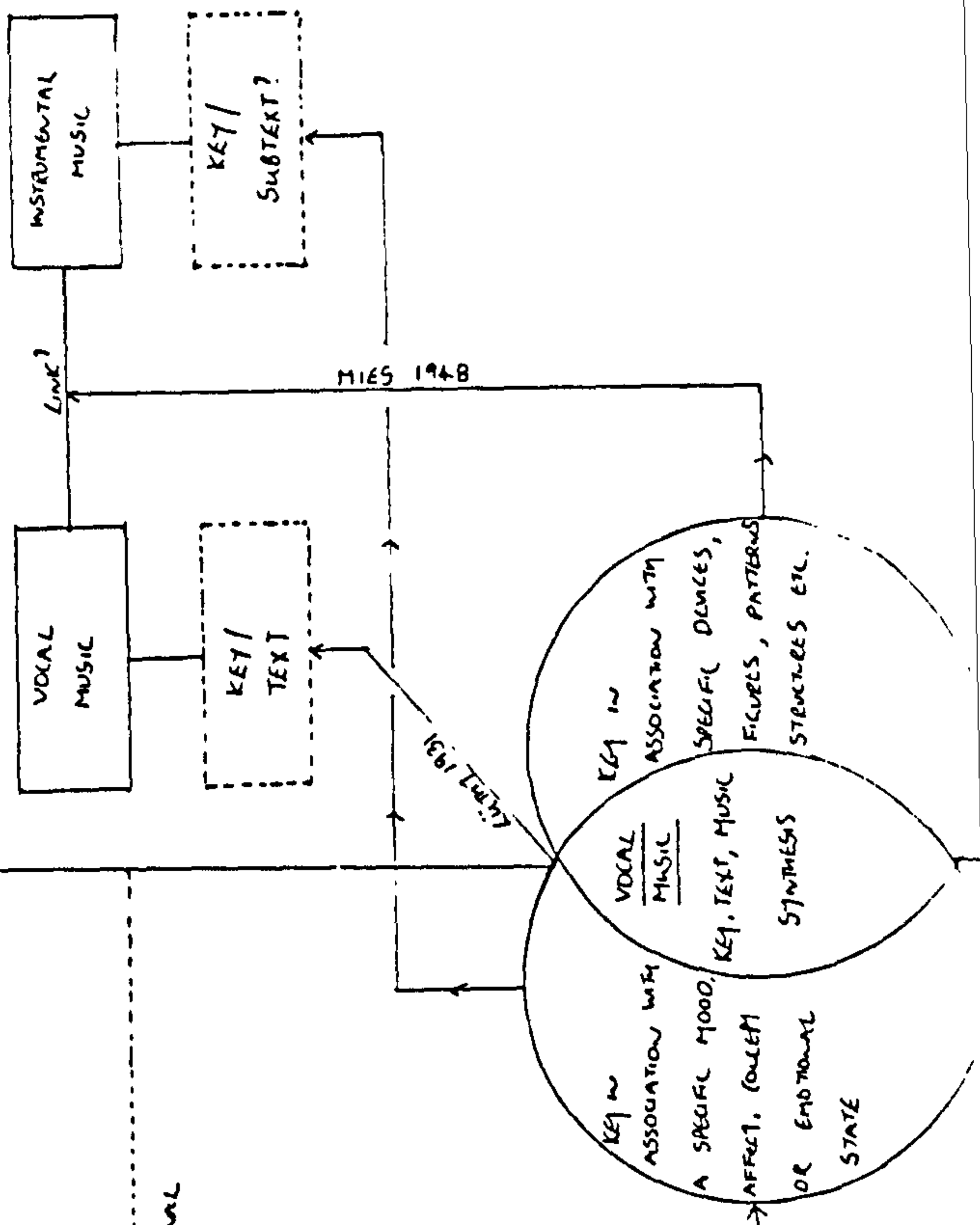
I ANAL/PRECOMPOSITIONAL

THE PHYSICAL CAUSES OF OBJECTIVE KEY DIFFERENCES

- 1) PITCH
- 2) TEMPERAMENT
- 3) INSTRUMENTATION



CONSISTS OF



NO NECESSARY CONNECTION

Chapter One

Preliminaries

Chapter One

Preliminaries

Contents

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II	Formal considerations in the Minor Mode	p.56

I Methodology and Outline

In common with the tendency of music analytic writing, from its inception as a discrete discipline in the early 19th Century to contemporary work, the present study is essentially directed toward the investigation of pitch configurations in its chosen repertory. However much an oversimplification, it is widely and justifiably held that most late 18th-century - perhaps most tonal - music represents more the articulation of pitch structures by rhythm, texture and dynamics than vice versa. Consequently, for reasons of space, I do not address myself in any great detail to these latter aspects of Mozart's music in G minor, all of which would surely provide material for separate studies.

The G minor music is listed in Appendix 1. Although by no means discussing every piece or section of music in the key, this study aims to cover hopefully a representative selection, naturally paying particular attention to later, more stimulating music, especially the great G minor instrumental works and operatic arias of the composer's last decade.

No pitch-orientated analysis of tonal music can ignore the theoretical work of Schenker: love or loathe it, one has to reach some kind of accommodation with it. Here it is taken as a basic analytical framework - particularly in respect of the concepts of structural levels and contrapuntal motion as a determinant of harmonic events - its limitations held to be at least balanced, if not outweighed, by the insights it provides.¹

¹

See Rosen 1976, pp. 33-36 and Narmour 1977.

As stated in the Introduction (Prologue and Section III, 2), the principal concern of this study is the discussion of specific compositional structures common to the G minor works considered, with a view to the provisional identification of features termed, in Section III of the latter, "Objective/Structural Key Characteristics" - aspects exclusive to or predominant in the music in G minor. To this end, the discussion of the G minor music here takes two basic forms:

Surveys and Comparisons of G Minor Pieces of the Same Type

Chapters 2 and 3 constitute overviews and comparisons of (mainly) solo arias, and minuets and trios respectively. Similarly, Chapter 7 surveys and compares the structural organisation of the G minor sonata development sections, which are susceptible of analysis as large, discrete spans of music of common function. These chapters generally follow a paradigmatic method, discussing the music in terms of a number of fundamental criteria.

Considerations of Isolated Techniques and Devices

To complement the first approach, Chapters 4, 5 and 6 examine particular localised techniques and devices in the G minor music in general, drawing in the process from a wide variety of genres.

By way of a contrast to the theoretical basis of the preceding chapters, Chapter 8 presents an analysis of a large G minor work, the String Quintet K.516 of 1787, from a basically non-Schenkerian standpoint.

In order to deal, vis-à-vis objective/structural key characterisation, with the question of exclusivity and predominance of features - that is, to begin the definition of the innermost border of the Introduction's Fig. I.1 - it will be necessary periodically to refer to movements in keys other than G minor. These will be drawn from what I shall term the "Comparison Group". This is a group of movements which, although by no means an exhaustive list, is a tonally, chronologically and instrumentally representative sample of Mozart's music in minor keys other than G. It spans a large portion of the composer's career, contains all the minor keys employed by the composer as tonalities for movements and reflects the predominance of movements in the keys of C and D minors. It is shown in Table 1.1:²

² The minuets and trios in other minor keys discussed in Chapter 3 are chosen, on similar criteria, from the list given in Appendix 5.

Table 1.1

Work	Köchel Number	Key	Date
String Quartet	K.173 I, IV	D	1775
Piano Sonata	K.280 (189e) II	F	1775
Piano Concerto	K.271 II	C	1777
Sonata for Piano and Violin	K.304 (300c) I, II	E	1778
Piano Sonata	K.310 (300d) I, III	A	1778
Serenade ("Posthorn")	K.320 V	D	1779
Sinfonia			
Concertante	K.364 (320d) II	C	1779
Oboe Quartet	K.370 (368b) II	D	1781
Serenade	K.388 (384a) I, IV	C	1782
String Quartet	K.421 (417b) I, IV	D	1783
Piano Sonata	K.457 I, III	C	1784
Piano Concerto	K.466 I, IV	D	1785
Piano Concerto	K.488 II	F sharp	1786
Piano Concerto	K.491 I, III	C	1786
Adagio for Piano	K.540	B	1788

II Formal Considerations in the Minor Mode

In order to set material in Chapters 2, 3 and 7 in context, a few terms of reference are outlined here. These are all concerned with the so-called "two-reprise"³ or "three-phrase binary"⁴ form, which is the principal formal archetype of the late 18th Century, influencing formal conceptions in music from the briefest variation theme to the grandest, most elaborate symphonic allegro, in which it is generally termed "sonata form".

³ See Ratner 1980, n. 1, p. 216.

⁴ See Rosen 1980, pp. 18-21.

I shall briefly trace its fundamental aspects in order to frame a consideration of the deep structural possibilities of the form in the minor mode. It is constructed as follows:⁵

Fig 1.1

	First Reprise	Second Reprise
Minor:	i 	III (v) (i)
		-- "X" -- i *
		i
Major:	I 	V (I)
		-- "X" -- I *
		I

Commentary

1) The form consists of two principal sections or "reprises", subsuming three principal periods. In the aria and "slow movement" form they are continuous; in the sonata allegro, minuet, rondo refrain and variation theme both are usually repeated.

2) In the major key the first reprise usually closes on or in V - this is almost invariably the case in sonata allegros and usual in the aria and minuet - or it may remain in the tonic. In the minor, the normative second regions are III - again almost

⁵ After Ratner 1980, Chapters 12 and 13, and Allanbrook 1983, pp. 340-341 n. 5. These commentators often use the term "key area form" for extended applications, in recognition of the primacy of harmonic and tonal factors over those of theme and periodicity.

invariable in the sonata allegro and predominant in the aria and minuet - v or i.

3) With a term of studied neutrality, Ratner designates the opening of the second reprise as the "X section" (1980, pp. 209 ff.). This effects the connection from the material closing the first reprise to that opening the recapitulation/restatement of the first reprise. It is, when extended, developmental in character, articulating tonal functions with motivic elaboration.

The 18th-century theorist Joseph Riepel, in his Grundregeln of 1755, saw this component of the structure as often conforming to one of three basic patterns, to which he ascribed pictorial Italian names as follows:

Monte: A (sequentially) rising motion

Ponte: A (home) dominant link

Fonte: A (sequentially) descending motion

It is fruitful to take Riepel's nomenclature and apply it, in a more fundamental sense, to designate certain recurrent background and middleground structures underlying these forms in the minor. Consider Schenker's background model of sonata form, as given in Free Composition:

Ex. 1.1

The musical score for Ex. 1.1 consists of three staves. The top staff shows a sequence of chords: i , III^{45} , $V^\#$, i , and $II i$. The middle staff shows a melodic line with a bracket above it indicating an ascending linear progression from the third of III to the fifth of $V^\#$. The bottom staff shows the bass line with a similar progression.

(1979, Fig. 26a, transposed to G minor)

As he maintains, "The direct transfer of the octave [from the bass of $V^\#$, upward to prepare $\hat{5}$] is often replaced by an ascending linear progression" (1979, § 98, p. 39).

The ascending linear progression $\hat{3}-\hat{5}$, marked with a bracket in Ex. 1.1, represents the octave doubling of the usual bass motion here, logically filling in the third between the roots of III and $V^\#$ with the passing tone C as the root of iv :

Ex. 1.2

The musical score for Ex. 1.2 consists of three staves. The top staff shows a sequence of chords: III^{45} , iv , and $V^\#$. The middle staff shows a melodic line with a bracket above it indicating an ascending linear progression from the third of III to the fifth of $V^\#$. The bottom staff shows the bass line with a similar progression.

The "transferred octave" $\hat{5}$ here may function not only as a preparation for $\hat{5}/i$ at the start of the recapitulation but also

as a cover-tone over the pre-interruption $\hat{2}||/V^\sharp$, when present. This disposition is available to compositions with a $\hat{3}-\hat{1}$ fundamental line, the transferred octave in such cases functioning only as a cover tone to $\hat{2}||/V^\sharp$, if present:

Ex. 1.3

The musical notation for Example 1.3 consists of two staves. The upper staff shows a melodic line with a dashed line indicating a transfer of an octave. The lower staff shows the harmonic accompaniment. Below the staves, several chord symbols are written: i , $\text{III}^{\flat 5}$, V^\sharp , i , V^\sharp , and i . Above the upper staff, there are some markings including $\hat{2}||$ and $(\hat{3} \hat{2}) \hat{1}$.

(After *ibid.*, Fig. 26a)

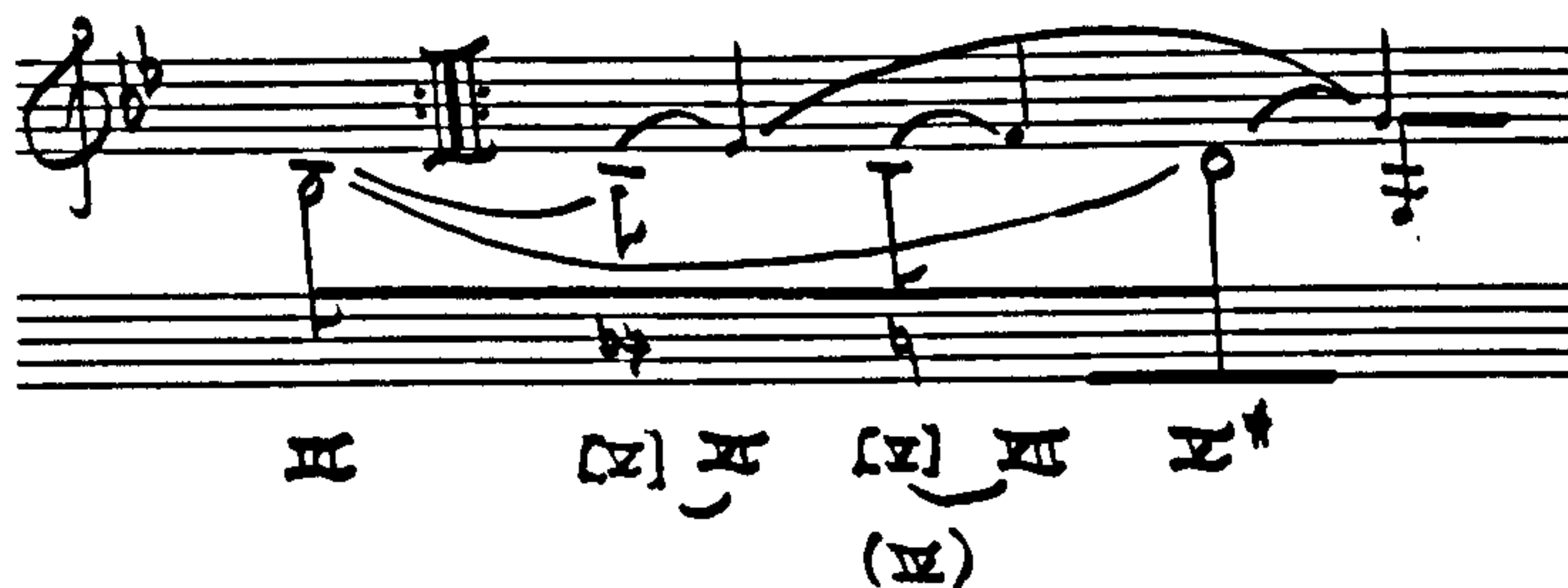
In both versions, as a basic feature, iv is generally tonicised and V^\sharp prepared by interpolated dominants which also serve to eliminate the middleground consecutive octaves. Depending upon the degree of elaboration, additional components are generally interpolated between elements of this basic structure:

Ex. 1.4

The musical notation for Example 1.4 consists of two staves. The upper staff shows a melodic line with a solid line. The lower staff shows the harmonic accompaniment. Below the staves, several chord symbols are written: $\text{III}^{\flat 5}$, $(\text{IV})^{\flat}$, $(\text{IV})^{\flat}$, and V^\sharp . Above the upper staff, there is a marking $\hat{2}||$.

This model is clearly the logical organisation for the X section in two-reprise structures ending their first reprises with III and (as is almost invariably the case) preparing the recapitulation with V[#]. The rising motion III-iv-V[#], often articulated sequentially, leads me to assign to such structures Riepel's term Monte.⁶ This designation will be used to refer to this species of X section organisation at appropriate points throughout the present study.

In certain cases, X sections bounded by III and V[#] contain internal emphases on scale degrees VI and VII. The latter are usually generated by applied dominants and the motion of these duplicates that of the monte structure, with III and IV having local dominant instead of local tonic function. Such structures may be termed "montes by dominants" and contain a parallel ascent produced by resolution of the dominants, the last component of which is the resolution on i at the start of the recapitulation:
Ex. 1.5⁷



⁶ "Mountain", with the implication of an ascent.

⁷ See Chapter 3 Section II, Ex. 3.28 (K.581 III, Trio I) for an example of this.

Schenker's other model deals with minor mode sonata structures ending their first reprises with V^{\flat} :

Ex. 1.6

The musical score for Ex. 1.6 is presented on three staves. The top staff shows a melodic line with rhythmic values (3, 2, 2) and a sequence of notes (5, 5, 4, 3, 2). The middle staff shows the melodic line with Schenkerian analysis, including a first reprise ending with V^{\flat} . The bottom staff shows the bass line with notes and rests. The analysis includes a fundamental line species $\hat{3}-\hat{1}$ and various structural annotations like 'i', 'X', and ' V^{\flat} '.

(ibid., Fig. 26 b, transposed to G minor)

As in Ex. 1.3 above, this disposition is available to compositions with the fundamental line species $\hat{3}-\hat{1}$:

Ex. 1.7

The musical score for Ex. 1.7 is presented on three staves. The top staff shows a melodic line with rhythmic values (3, 2) and a sequence of notes (3, 2). The middle staff shows the melodic line with Schenkerian analysis, including a first reprise ending with V^{\flat} . The bottom staff shows the bass line with notes and rests. The analysis includes a fundamental line species $\hat{3}-\hat{1}$ and various structural annotations like 'i', 'X', and ' V^{\flat} '.

Here the events of the X section are bounded by V^{\flat} at the end of the first reprise and V^{\sharp} just before the recapitulation. Taking another of Riepel's terms, I shall designate the whole

structure as a Ponte⁸ - an implied dominant pedal at the deepest level of structure.

The linear progression from $\hat{2}-\hat{5}$ here is of a lesser significance than the comparable progression, $\hat{3}-\hat{5}$, in the monte species for it is not a manifestation of structural-harmonic motion but rather an artefact of internal prolongation enclosed by a fixed framework; in many cases it is not in evidence. According to the principle of octave doubling, this prolongation, if present, occasionally takes the form of the motion III-iv-V[#], forming what I shall term a "subsidiary monte" leading to the pre-recapitulatory V[#]. This latter feature is illustrated in Ex. 1.8, which represents the organisation of the F minor slow movement of the Quartet K.168 II:

Ex. 1.8

The image shows a musical score for a section of the F minor slow movement of the Quartet K.168 II. The score is written on a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). Above the staff, measure numbers are indicated: b. 1, 12, 13, 28, 29, 31, 34, 35, 45, 46 ~, 47. The melodic line features a series of notes with various ornaments and phrasing slurs. Below the staff, four points are marked with letters A, B, C, and D, corresponding to specific notes in the melody. A dashed line connects the notes at A and C, while a solid line connects the notes at B and D. At the bottom of the staff, there are some markings that appear to be 'II', 'V', 'b', and '2', possibly indicating harmonic or structural elements.

Here the connection between "A" and "C" is structurally weaker than that between "B" and "D", and so no sense of a monte organisation is felt.

⁸

A bridge or span.

The first part of this developmental scheme, the section -
Fig. 1.2

$$V^{\flat} :||: III [iv V^{\sharp}]$$

- is referred to by the theorist H. C. Koch in his Versuch einer Anleitung zur Composition of 1787:

...if the exposition modulates to the dominant, then the development opens in the relative major, and vice-versa.

(ibid., Volume II, p. 237,
paraphrased in Shamgar 1981,
p. 131)

As Exx. 1.6-1.8 show, the chromatic inflexion 3-sharp 3 (dominantising V before the recapitulation) is effected in this structure. When such a disposition follows an exposition closing on III -

Fig. 1.3

$$III :||: V^{\flat}- -V^{\sharp}$$

- the second option mentioned by Koch in the above extract arises.

Although $V^{\flat}-\sharp$ is a common disposition, ponte X sections bounded by V^{\sharp} alone are also to be found - generally with V^{\sharp} appearing at the opening of the X section after a first reprise closing on the tonic or the mediant.

Returning to the monte structure, it is often the case, in extended movements, that the pre-recapitulatory V is prolonged, the dominant area being bounded by $V^{\flat}-V^{\sharp}$ or $V^{\sharp}-V^{\sharp}$. Consequently I shall refer in this study to such prolonged dominants - sometimes operative over a substantial proportion of the development - in monte X sections as "subsidiary ponte" structures.

With respect to their views on the nature of the (major key) development, Shamgar summarises late 18th- and early 19th-century theoretical works as follows:

a) c. 1790 - The goal of the development consists of a cadence in vi, ii or iii, which also serves as the opening of the retransition. The retransition will make a modulatory return to the tonic of the recapitulation.

b) c. 1830 - No such cadence marks the opening border of the retransition. Since modulatory return has been accomplished by the development, the retransition will probably coincide with dominant preparation.

(ibid., p. 135)

For obvious modal reasons, the three regions mentioned in a) are rarely, if ever, employed as the goals of minor mode developments; indeed ii is simply impractical. As the foregoing examples show, the logical goal of the development/X section in minor is V^{\sharp} - either from III via iv (Exx. 1.1-1.4) or, after intermediate harmonies, from the end-expositional V^{\flat} (Exx. 1.6-1.8).

The opening of the subsidiary ponte in monte structures (initial V^{\flat} or V^{\sharp}) may or may not correspond with the opening of the retransition, if definable, but the whole always subsumes it

(see Shamgar *ibid.*, pp. 133-135). The same applies to the area controlled by the second main dominant in ponte constructions.

In movements - generally first-movement sonata forms - where the exposition concludes on the home dominant after the final mediant cadence of the second group, V^* is best understood merely as a local foreground preparation for the repeat of the exposition and not connected at the background level to the pre-recapitulatory dominant in a ponte structure:

Ex. 1.9

no connection between "X" and "Y"

Riepel's third category, the Fonte,⁹ is less easily related to minor mode background and middleground X section organisation than are the other two, for the usual harmonic layout of the form - III or V^b before the double bar, V^* before the recapitulation - does not logically admit of root motion descent as the deep structural content of the X section. The following

⁹ "A well or source, to which a descent must be made" (Ratner 1980, p. 213).

motion is theoretically possible in the case of first reprises ending on *i*:

Ex. 1.10

I know, however, of no minor mode two-reprise form of Mozart to employ this specific organisation. In the absence of the monte and ponte species and of the organisation represented by Ex. 1.10, the fonte designation thus seems only applicable to minor mode X sections containing register-specific foreground descending harmonic progressions.

It will be understood that the monte and ponte species as defined here constitute non-register- or inversion-specific background/middleground structures. The octave location of the harmonies, and their basses, constituting the progressions may depart from the conjunct motion implied by Schenker's paradigm, such that the following real bass motions still constitute monte and ponte structures respectively, and not fontes:

Ex. 1.11

In contrast to the rigidity suggested by Schenker's paradigms, Chapter 3 (Section III, Table 2 D and Commentary on Table 2 D) illustrates cases of monte, ponte and fonte X sections in minuets and trios which demonstrate undivided fundamental lines, prolongation of one principal tone only in the upper voice and varied placement of structural harmonic components. These examples and other treatments of the basic schemes considered in Chapters 2 (Section I, 3) and 7 illustrate the considerable flexibility available in their realisation.

4) After the X section, the first reprise is restored (recapitulated) with all first reprise material or - as a minimum requirement - all first reprise non-tonic material given in the home key.

5) Shortly after the point of recapitulation ("*" in Fig. 1.1, p. 57) there may be a return to developmental texture. According to Rosen, this technique defines a

...secondary development section which can be extensive, and almost always contains a reference to the subdominant: the "secondary development" section uses techniques of harmonic and motivic development not to prolong the tension of the exposition [first reprise] but to reinforce the resolution on the tonic.

(1980, p. 104)

From Rosen's comments in 1980 passim, the following characteristics of secondary development are extracted and correlated, as a guide to the interpretation of passages in later chapters:

- 1) Function:
 - i) To reaffirm the tonic, restore harmonic equilibrium and lower harmonic tension.
 - ii) To add variation and contrast without sacrificing interest.
- 2) Location:
 - i) After point of recapitulation.
 - ii) Often at or around the second phrase.
 - iii) Within the first group.
- 3) Nature:
 - i) Contains an emphasis on iv or related flat/subdominant keys.
 - ii) Features motivic development, often intense, for interest and contrast - see 1, ii above.
- 4) Incidence: Usual in large forms
- 5) Qualification

The subdominant is not a function of tonal adjustment (see 2, iii above); the secondary development often returns to a first group theme. Tonal adjustment occurs after this [if necessary], although the secondary development may use bridge material, or a modulating passage, because it is itself modulatory.

Chapter Two

Vocal Music in G Minor

Chapter Two

Vocal Music in G Minor

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Introduction

There are two reasons for beginning this study with a consideration of Mozart's vocal music in G minor. The first takes account of the value accorded to the two principal styles of music, vocal and instrumental, in the late 18th Century. Despite its emancipation from vocal models around the beginning of the Baroque, instrumental music was only just attaining a truly independent status in the composer's lifetime,¹ that is, becoming understood and respected, in Mattheson's phrase, as a "language of tones" (Tonsprach²) with its own distinctive content and substance.

For even as late as the second third of that Enlightened century of philosophes, the kind of music that was later called "absolute" in order to express a sense that it was music proper, music fully developed, was still not taken seriously; before the triumphs of the Mannheim orchestra in Paris, even the best educated of those who disdained instrumental music dismissed it as inanimate noise and empty sounding. Rousseau spoke casually of rubbish...and the question ascribed to Fontenelle and repeated to excess, "Sonate, what do you want of me?"...implied, with an arrogant gesture, that anything not immediately clear to a man of common sense...was not worth understanding. Instrumental music, unless provided by a program-note with some intelligible meaning, was regarded not as eloquent but as simply having nothing to say.

(Dahlhaus 1982, p. 24)

Even in the 19th Century, Hegel could claim that music had

¹ See Pestelli 1984, pp. 202-203.

² Der Vollkommene Kappelmeister, 1739.

...retired into its own element, cut loose from any import that was previously clear in itself.

(Lectures on Aesthetics, as cited in Dahlhaus *ibid.*, p. 47)

Although he is not maintaining a rigid separation here between instrumental and vocal music as such, Hegel's fundamental requirement that music possesses "content" and "substantial import" is less easily satisfied, in his aesthetic system, by absolute music, for it is in the nature of the latter to

...forfeit something essential in substance at the very moment when it arrives at its maturity as "pure sounding".

(Dahlhaus *ibid.*, p. 47)

The second reason for starting with vocal music is much more relevant to Mozart. It concerns the principle of concept-key association identified in the Introduction, by which keys hold personal, private subjective associations for individual composers, such that a specific key is selected - compositional factors permitting - for the musical setting of texts articulating a specific concept. As is discussed in the earlier section, Lüthy's 1931 study Mozart und die Tonartencharacteristik is essentially concerned with such connections, although many of those identified are compromised by significant exceptions and are granted an unwarranted general applicability to the composer.

It is profitable, therefore, to begin a study of Mozart's G minor music with vocal works in order to consider this question of the association of key and verbally articulated concepts

by comparison of the texts of these pieces. As mentioned in the Introduction there is indeed such an association, within a specific group of vocal works, and this will be identified in due course, setting, as it were, a psychological frame of reference.

In the Conclusion, the much more problematic matter of the applicability of this association to instrumental works will be considered. I suggested in the Introduction that the only secure basis for this, a minimum condition, is by means of any prominent Objective/Structural Key Characteristics common to pieces with explicit conceptual associations (vocal) and those without (instrumental). A few such characteristics will be identified at appropriate points in this study, and their significance discussed in the Conclusion.

I Solo Arias

There are eight arias in the key of G minor in Mozart's operas, together with two more from sacred works. These ten dramatic solos are:

"Betracht dies Herz" (Der Engel)	<u>Grabmusik</u> (<u>Passionskantate</u>), no. 2	K.42 (35a)	1767
"Nel sen mi palpita" (Aspasia)	<u>Mitridate, rè di</u> <u>Ponto</u> , no. 4	K.87 (74a)	1770

"Ma qual virtù" (Cabri)	<u>La Betulia liberata</u> , no. 2	K.118 (74c)	1771
"Vorrei punirti indegno" (Arminda)	<u>La finta giardiniera</u> , no. 13	K.196	1775
"Tiger! wetze nur die Klauen" (Zaide)	<u>Zaide</u> , no. 13	K.344 (336b)	1779
"Padre, germani, addio!" (Ilia)	<u>Idomeneo, rè di Creta</u> , no.1	K.366	1780
"Traurigkeit ward mir zum Lose" (Konstanze)	<u>Die Entführung aus dem Serail</u> , no. 10	K.384	1782
"Da schlägt die abschiedsstunde" (Mme. Herz)	<u>Der Schauspiel- direktor</u> , no. 1	K.486	1786
"Zum Leiden bin ich auserkoren" (Queen of Night) ³	<u>Die Zauberflöte</u> , no. 4	K.620	1791
"Ach ich fühl's" (Pamina)	<u>Die Zauberflöte</u> , no. 17	K.620	1791

3 The Queen of Night's entrance number (no. 4) consists of a double aria - "Zum Leiden" being the first part - preceded by a recitativo obbligato. The broad layout of the whole is:

I	II	III
Recitative	Aria Part I	Aria Part II
Allegro maestoso	Larghetto	Allegro moderato
B flat major	G minor	B flat major
Tamino as comfort to the Queen	The Queen as suffering heroine	Tamino as Pamina's saviour

Here and throughout this study, bars are numbered from the beginning of the Larghetto.

Textual Synopses and Commentary

The texts of these arias together with those of the other pieces discussed in this chapter are given, with English translations, in Appendix 4.

"Betracht dies Herz"

A picture of the sufferings of the crucified Christ and the guilt of humanity as the architect of His humiliations.

"Ma qual virtù"

Under siege from the Assyrian army under Holofernes, Cabri, joint ruler of the Israelite stronghold of Bethulia, observes that even the fiercest among them must be humbled at the misery of the people. He urges, in the name of compassion, sympathy to those in distress.

"Nel sen", "Vorrei punirti", "Tiger!"

All three present characters in states of extreme agitation. The specific cause is different in each. In the first, Aspasia's sufferings are motivated by concern for the well-being of her beloved Sifare. In the second, Arminda is possessed of a state of violent rage towards the (she believes) perfidious Belfiore. Her desire for vengeance is, however, held in equilibrium with love for him. In the captivity of the cruel

Sultan Soliman, Zaide taunts her oppressor and invites him, in his metaphorical incarnation as a tiger, to kill both her and her beloved Gomatz.

"Padre, germani", "Traurigkeit", "Da schlägt", "Zum Leiden", "Ach ich Fühl's".

Neither Lüthy nor, to my knowledge, any other commentator has identified the following theme underlying the texts of these five arias from the last decade of Mozart's life. Despite the variable specific situation, the sentiments of the characters can be seen to have a common motivation: the experience of parting, separation or, ultimately, loss.

The Trojan princess Ilia's aria is concerned with her grief at the loss of her beloved father and brothers at the hands of the Greeks ("Father, brothers, farewell! You are no more, I lost you"). Counterpointed with this state is her conflicting hatred for this race and affection for Idamante, their Prince (cf. "Vorreii punirti").

In the second aria of this group, Konstanze, snatched away to a Turkish harem, laments the loss of her beloved Belmonte and contrasts her present situation with former happiness ("Sadness has become my lot, because I am torn from you").

In "Da schlägt" and "Zum Leiden", the content of the text is problematic, for whereas the other arias present characters expressing "genuine" emotional states - by the standard of Brecht's principle of the "Suspension of Disbelief" - the characters of these two pieces present "sub-genuine" affects.

In the first Madame Herz is not "really" (in the Brechtian sense) grieved by the impending loss of Damon ("How can I live, O Damon, without you?"), for she is only auditioning to the impresario of the title, and her "beloved" has no existence outside of the text of the "suitcase aria" which she is using to demonstrate her technical and affective skills. In the second, the Queen of Night's sorrow at the loss of her daughter is revealed later in the opera to have been disingenuous, for in inciting Pamina to kill Sarastro (dialogue before no. 14), she threatens her with disownment as the price of refusal.

Much has been said about this volte-face, characterising it not as an intentional insincerity on the part of the Queen, but rather ascribing it to an inconsistency in plot development due - together with others - to the probable multiple authorship of the libretto.⁴ Even if the Queen of Night were originally conceived as a positive figure (against a negative Sarastro) well into the writing of the first act, we as the audience are nevertheless forced, as was Mozart when composing the music, to accept the libretto as it stands - infelicities and all - and as such her later actions clearly render her earlier statements insincere.

As Steptoe observes,

The enigma of sincerity and falsehood in musical expression seems to have fascinated Mozart in his later years, and it is no accident that Die Zauberflöte and La Clemenza di Tito both explore the theme.

(1988, p. 207)

⁴ For a detailed discussion of this matter, see Dent 1947 pp. 234-243. See also Kerman 1957, pp. 123-124.

Such conflicts of truth clearly beg the question: is the music any different for expressing insincerity? Or, more specifically: are there any distinct and significant structural and compositional differences between those pieces articulating "genuine" and those articulating "sub-genuine" emotional states? In the case of Don Giovanni, the answer, according to Steptoe, is essentially "no":

In Don Giovanni, the whole range of veracity is explored; some characters express feelings and sentiments of apparent sincerity, others are more equivocal, while Don Giovanni himself is consistently deceptive. These grades of truth are indistinguishable on the musical level. There is rarely any hint in melody, orchestration, or rhythm to indicate that a particular passage is not to be believed. The music is morally neutral.

(ibid.)

In Così fan tutte, however, Steptoe has discovered a means by which "the enigmatic pattern of sincerity and falsehood" (ibid., p. 232) may be determined. He notes that

...key structure penetrates beneath the text and surface plot to delineate the meaning behind actions, and the motivations of the protagonists.

(ibid.)

Essentially, flat keys are used in contexts of insincerity or shallow feeling, whereas sharp keys appear where genuine emotion is being expressed (see ibid., pp. 232-242).

Returning to textual synopsis, that of "Mozart's greatest aria" (Kerman 1957, p. 125), "Ach ich fühl's", is concerned with Pamina's (genuine) sadness at her perceived loss of Tamino (fol-

lowing her "rejection" arising from his vow of silence) and her contemplation of death.

An important matter in any consideration of Mozart's arias in G minor is the absence of such pieces in the three operas written in collaboration with Da Ponte, particularly, given the underlying unity of theme in the five arias just mentioned, pieces concerned with separation, loss and its emotional consequences. There is at least one opportunity in each work for this kind of aria and it is tempting to ask why we do not find, for example, the Countess lamenting the loss of her husband's love, Donna Anna mourning her father and one of the sisters marking the departure of her lover, in a G minor aria.

The following remarks by Steptoe offer a partial solution:

...the conventional aria places severe constraints on dramatic movement, since the emotions expressed are typically static. Instead of using the architectural facets of the style to articulate developments in stage action, the composer was obliged to describe a single sentiment, resolve or state of mind. Mozart was evidently aware of this problem, and seems to have avoided reflective arias [wherever possible in these works]... This pattern could not have been produced without the connivance of the librettist, and Da Ponte was instrumental in restricting conventional soliloquy emotions to a minimum.

(ibid., p. 172)

It would seem, therefore, that dramatic impulse and continuity were more important to the composer of these operas than the reinforcement of the trend manifested in preceding and following works. Having said this, the Countess's entrance number (no. 10, "Porgi amor") is, of necessity, a "soliloquy-type" aria, "since it rapidly sketches in an important charac-

ter whose entrance has been delayed for a dangerously long interval" (ibid.). In E flat major, it represents an opportunity for a G minor "loss" aria not taken up, perhaps in order to maintain the almost stylistic major mode of Figaro. Of course, it is difficult to imagine anything more appropriate at the beginning of Act II.

Indeed the only minor key aria (in fact called a Cavatina) in Figaro is that opening Act IV (no. 23, "L'ho perduta"), in which Barbarina laments the loss of the pin used to seal the letter luring the Count to the garden, which he has given her to return to Susanna. Although ^{it is} concerned superficially with loss, I do not believe Mozart would have considered setting it in G minor, for the subject matter is trivial: even Mme. Herz and the Queen of Night, for all their lack of sincerity, sing of serious matters. Its key is F minor which, as Keller asserts, "...again and again assumes the character of [i.e. is used in contexts of] mock tragedy" (1956, p. 15). Now whilst this is rather an exaggeration, it can at least be said that in two late examples - "L'ho perduta" and Don Alfonso's "Vorrei dir" (no. 5) from Così - the key of F minor is indeed associated with texts representing "mock tragedy". Keller's Freudian explanation of this is interesting:

For Haydn, F minor had a similar significance to that which G minor had for Mozart (and C minor for Beethoven). Mozart's admiration for Haydn was boundless, reinforced by personal friendship and Haydn's own admiration for him, and untinged - as far as reliable information goes - by hostility. Psychoanalysis has taught us, however, that where there is a father (figure), there is hostility towards him, overt, suppressed or repressed by great love. Is it too fanciful to assume that the ionisation [? - trivialisation] of F minor was a subtle means whereby Mozart's unconscious allowed itself to discharge its ambivalence, which would have been absolutely intolerable on the conscious level?

(ibid.)

As fascinating as this interpretation is, it fails, however, to explain the use of F minor in the death trio of Don Giovanni (no. 1, Introduzione, bs. 176-193) - a scene as far from mock tragedy as can be imagined. Perhaps Keller would contend that Mozart saw the Commendatore as the personification of Haydn.

Finally, it must be remembered that purely musical considerations - key relationships between numbers⁵ - may carry at least as much weight as such concept-key associations, although Mozart's opportunity in this regard was wider in opera than in other vocal genres.

From the outline of the two-reprise form given in Chapter 1 Section II, to which most of the arias basically correspond,

⁵ In the case of the above example, F minor is part of a larger, sonata-type key scheme embracing the Overture, Introduzione and no. 1. See Rosen 1980, p. 67 f.n. 4 and 1976, pp. 302-303.

a number of broad criteria are naturally suggested in terms of which a consideration of these pieces can be organised. When extended to include time signature/tempo designation, thematic connection and registral invariance, the following list of paradigms, giving a broad perspective on the arias, is arrived at:

- 1) Time signature and tempo designation.
- 2) Principal second tonality.
- 3) Organisation of the X section.
- 4) Disposition of the recapitulation.
- 5) Secondary development.
- 6) Dimensions and proportions.
- 7) Thematic connections
- 8) Registral Invariance

The arias will now be discussed in terms of these paradigms. Before this, it must be pointed out that, alone among the arias under discussion, "Nel sen" is cast in a ternary, rather than binary, scheme, as evidenced by the textural, textual, and proportional layout:

Fig. 2.1

Texture:	A	B	A'
Text:	Stanza I	Stanza II	Stanza I
Proportions:	bs. 1-33 (33)	34-59 (26)	60-99 (40)

With this in mind, consideration of the aria will be incorporated into the following discussion at appropriate points.

In the Summary, I will assess - using the premise implicit in the extract from Steptoe 1987 cited on p. 80 - whether any patterns identified in the arias in terms of the above paradigms are related to textual content - firstly configurations distinguishing the "loss" arias from the remainder and secondly in the service of differentiating the arias with "sub-genuine" truth-content from the rest.

1) Time Signature and Tempo Designation

The time signatures and tempo designations of the arias are shown below.

Table 2.1

Aria	Time Signature	Tempo Designation
Betracht	♩	Andante
Nel sen	C	Allegro agitato
Ma qual	6/8	Moderato
Vorrei punirti	C	Allegro agitato
Tiger!	C	Allegro assai
Padre, germani	2/4	Andante con moto
Traurigkeit	2/4	Andante con moto
Da schlägt	3/4	Larghetto
Zum Leiden	3/4	Larghetto
Ach ich fühl's	6/8	Andante

From this a number of associations are evident:

- 1) "Nel sen", "Vorrei punirti" and "Tiger!" are all in common time and, in accordance with the sentiments of their texts, have fast tempi. In the first two this is qualified by "agitato".
- 2) "Padre, germani" and "Traurigkeit" are related by their identical time signatures and tempo designations, 2/4 and Andante con moto.
- 3) Similarly, "Da schlägt" and "Zum Leiden" share 3/4 and Largo.

"Ach ich fühl's" is alone in the mature G minor arias in having a 6/8 time signature. Its slow tempo accords, however, with the four preceding pieces, establishing a broad similarity of tempo for the five "loss" arias. Within this group, the two pairings in 2) and 3) seem more than coincidental.

2) Principal Second Tonality

As is the normative procedure in extended forms in the minor mode, III is the exclusive choice for the principal second tonality of the two-reprise arias. These fall into two groups according to the mechanism by which the mediant is secured:

i) i-III (----) V-I in III: "Ma qual", "Vorrei punirti", "Tiger!", "Padre, germani", "Traurigkeit", "Zum Leiden"

The mediant is reached relatively quickly after the close of the tonic area of the reprise, often by simple third ascent in the bass. Various digressions eventually introduce a firmly articulated V of III. In "Ma qual", "Padre, germani" and "Traurigkeit", the resolution of this dominant introduces a periodic theme, as the second main idea of the reprise; in "Vorrei punirti" and "Tiger!" there is no such principal mediant period, and much of the material between the first and second mediant arrivals is thematic in character. In "Zum Leiden", only the third ascent is employed, the brevity of the first reprise neither permitting nor requiring further reinforcement:

Ex. 2.1

i) Ma qual

ii) Vorrei punirti

Musical notation for 'Ma qual' and 'Vorrei punirti'. The notation is on a grand staff (treble and bass clefs) in 2/4 time. The key signature has one flat (B-flat). The first system (i) shows measures 1-18, 21, 22, 24, 28, 30, 32, 33. The second system (ii) shows measures 1-20, 21, 27, 29, 36(42). Chord symbols are written below the bass line, and Roman numerals (III, II) are written below the grand staff. The melody is written in the treble clef with slurs and ties.

iii) Tiger!

iv) Padre, germani

Musical notation for 'Tiger!' and 'Padre, germani'. The notation is on a grand staff (treble and bass clefs) in 2/4 time. The key signature has one flat (B-flat). The first system (iii) shows measures 1-5, 17, 22, 25, 26, 27, 31. The second system (iv) shows measures 5-8, 14, 19, 21. A third system shows measures 28, 30, 32. Chord symbols are written below the bass line, and Roman numerals (III, II) are written below the grand staff. The melody is written in the treble clef with slurs and ties.

v) Traurigkeit

vi) Zum Leiden

From these reductions may be derived the following schematic as a representation of this mechanism:

Ex. 2.2

ii) i-V; (----) V-I in III. "Betracht", "Da schlägt", "Ach ich fühl's"

The tonic period of the first reprise ends on the home dominant. This is followed, in an exchange of dominants, by V of III either immediately - in "Betracht" - or after a few intervening harmonies. Thereafter begins the second period of the reprise, which consists of one periodic theme:

Ex. 2.3

i) Betracht

ii) Da schlägt

iii) Ach ich fühl's

Similarly, the following schematic may be derived from these examples:

Ex. 2.4

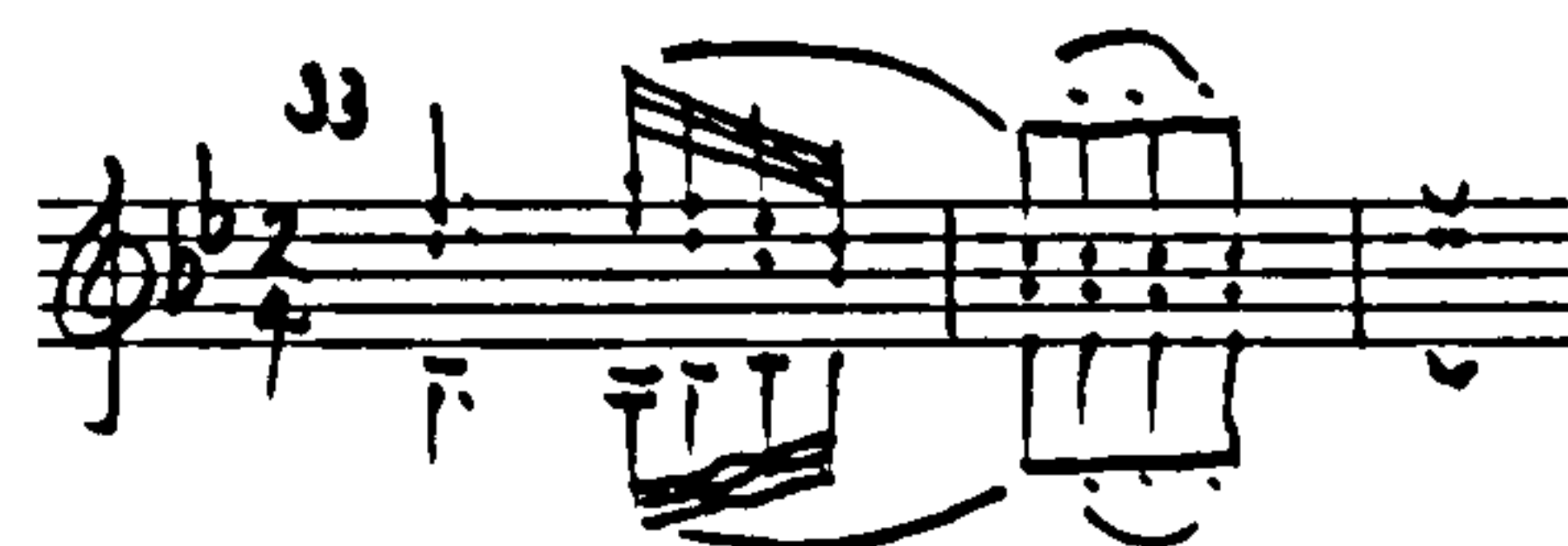
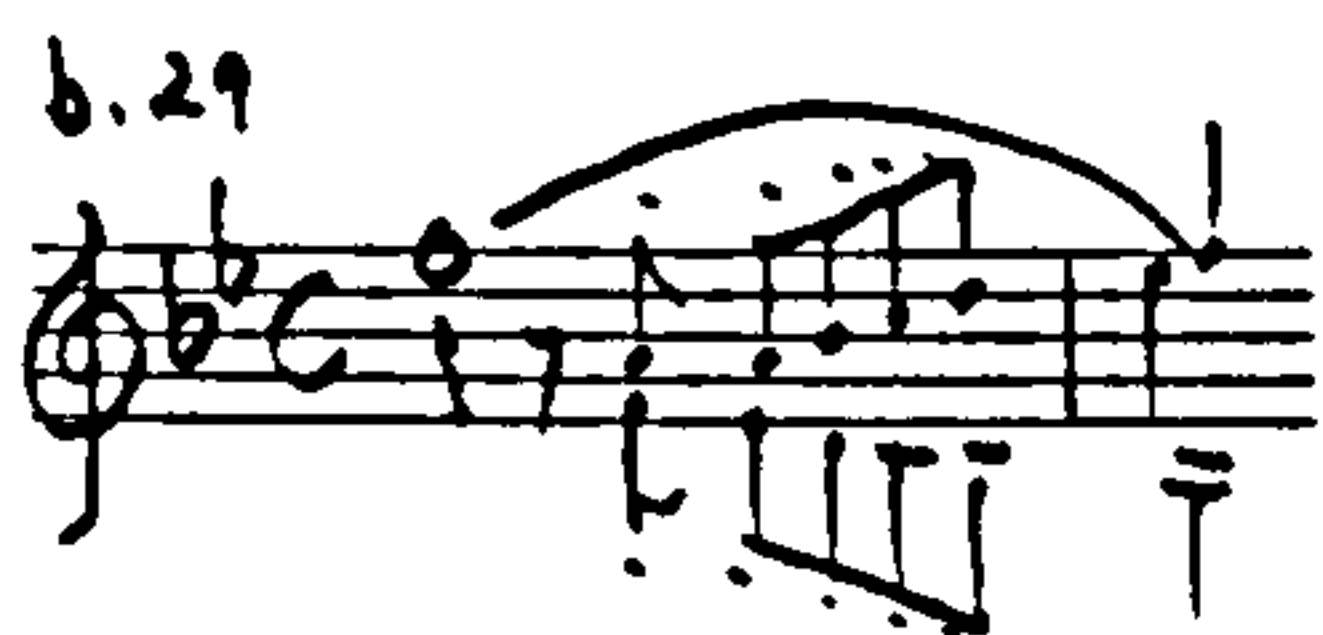
The A section of "Nel sen", bs. 1-33/34, remains in the tonic throughout. Although bs. 10-11 seem to signal a move to B flat major, this is soon displaced and the tonic restored.

At this point it is appropriate to identify a resemblance between figures in the mediant area in three of the arias under discussion, "Vorrei punirti", "Padre, germani" and "Traurigkeit". In "Padre" and "Traurigkeit" these are structurally analogous, occurring at the start of the principal second theme, whereas in "Vorrei" they are found in the passage of dominant emphasis before the second arrival on III:

Ex. 2.5


i)

a) Vorrei punirti

b) Padre, germani⁶c) Traurigkeit⁷

(see also bs. 66 ff.)

And in the second reprises:

⁶ See Hartz 1974, p. 385. The figure  (first appearing at the start of the Overture) and variants of it are pervasive in *Idomeneo*. It occurs in Ilia's second aria (no. 11), the E flat major "Se il padre perdei", at bs. 27-28, 30-31, 70-71, 72-73, 74-75 (Hartz, *ibid.*). See also the opening of the following recitative (*Idomeneo*) "Qual mi conturba i sensi". Further treatment is detailed in Hartz *ibid.*, where it is seen as associated with the love of Ilia and Idamantes.

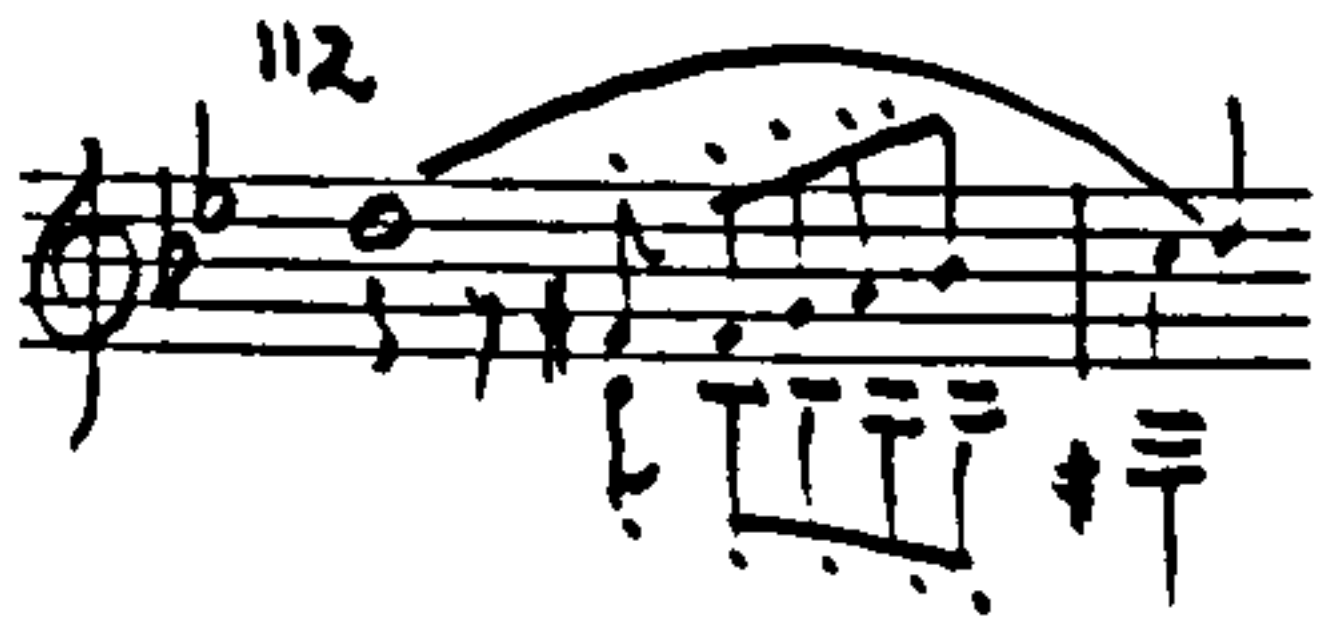
⁷ This figure also serves as the first theme in the Quartet no. 15 of *Zaide*. The plots of these operas, it will be recalled, are very similar.

ii)

a) Vorrei punirti

b) Padre, germani

c) Traurigkeit



recomposed

(see also bs. 146 ff.)

The factor common to these examples is the emphasis upon the interval of a diminished fifth between scale degrees $\hat{7}$ and $\hat{4}/\hat{4}$ and $\hat{7}$ (A-E flat in III;⁸ F sharp-C in i), expressed as a single line or counterpointed with its retrograde in a voice exchange.

3) Organisation of the X Section

See Chapter 1 Section II, 3 for the nature of the X section and an explanation of the terminology used here. As stated there, the logical disposition for the X section in movements ending their first reprises in III is that of the monte species, and indeed of the nine arias with B flat major as the second key area of the first reprise, seven have this layout as the basis of their X sections. The bar-location of the

⁸ Hertz 1974 sees this interval and its resolution in "Padre, germani" as a microcosm of the large scale tonal organization of the whole opera: see *ibid.*, p. 385.

principal components of this structure in each of these X sections is shown below:

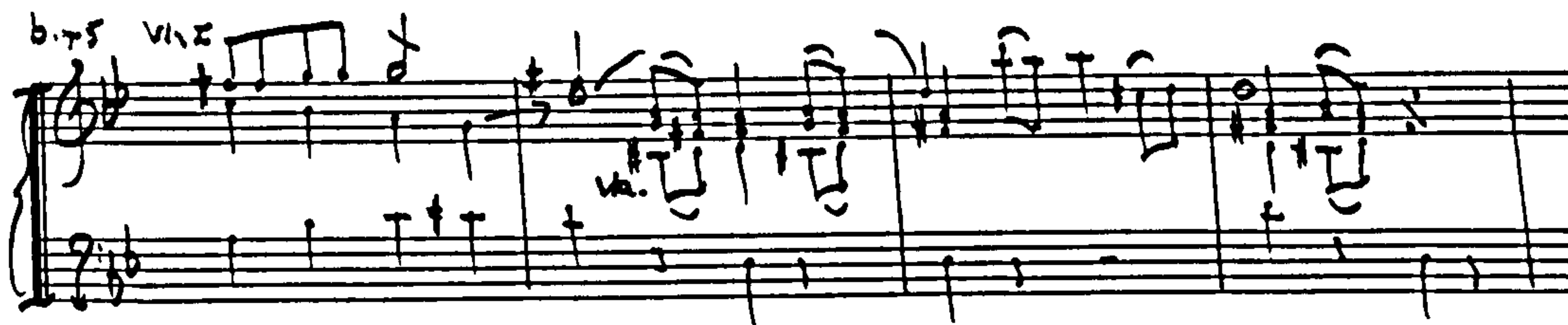
Table 2.2

Aria	III	[V]	iv	[V]	V	i
Betracht	38	39-40	41	45	46-50	51
Ma qual	51	53-57	58	65	66-70	71
Vorrei	71	72-74	75	76-77	78-93	94
Padre	56	-----	57	-----	58	59
Traurigkeit	62	63	64	65	66	67
Zum Leiden	16-17	18-19	20	23	24	26
Ach ich	16	17	18	19	20-25	26

In the X sections of "Betracht" and "Ma qual", the motion from iv to V is prolonged by interpolations placed between these components. In the former, III is presented in bs. 42-44, whereas in the latter, the tonic is operative in bs. 59-64. Note also the striking similarity between the figuration in the subsidiary ponte prolongation of V* in "Betracht" and that in the analogous place in the first movement of the G minor Symphony K.550:

Ex. 2.6

i) K.42 (35a) no. 2



ii) K. 550 I

The dominant in "Vorrei punirti" is functional in bs. 78-93 as a subsidiary ponte structure in which the inflexion $V^{\flat-\sharp}$ is effected (in "Betracht" the analogous structure is bounded by V^{\sharp} alone). This is prolonged by motion leading to a neighbour-note emphasis on iv prior to the pre-recapitulatory $V^{\sharp 9}$

Fig. 2.2

bs.	76-77	78	79-83	84-89	90	91	92-93	94
-----	[V]	V^{\flat}	(-----	[V]	iv)	[V]	V^{\sharp}	i
			└──────────────────────────────────┘					

The X section of "Padre, germani" is extremely short in relation to the total form but, as Rosen observes (apropos the C major Quintet K.515 I), "complexity and intensity are a more than adequate substitute for length" (1976, p. 272). The intensity is generated by the rapid deployment of components of the monte ascent; the complexity is furnished by an asynchrony of thematic and tonal recapitulation. The rhythm and text of the opening theme, bs. 5 ff., are partly restated within the X

⁹ This procedure is also employed in the last movement of the Symphony K.183 (173dB). See Chapter 7 Section I, Exx. 7.1 and 7.22.

section, before the return of the tonic, by which point we are already at the third bar of the theme:

Ex. 2.7

Handwritten musical score for Ex. 2.7. The score consists of three staves. The top staff is labeled "1/36 Vocal entry" and "b.5". The middle staff is labeled "voice" and "b.56", with lyrics: "Pa-dre, ger-ma-ni, ad-di-o! voi fo-ste,". The bottom staff is labeled "vln. h.2" and "b.56". A bracket labeled "X" spans the first three bars of the violin line, and the word "RECAP." is written below the final bar.

This wholly sequential articulation of components of the monte ascent - in keeping with the Riepelian, as against the neo-Schenkerian, definition - is again employed in the X section of "Traurigkeit", using the opening figure $\downarrow \cdot \overline{\text{F}} \mid \downarrow$ to articulate the progression. Again, in relation to the whole, this section is brief, with one component of the structure deployed per bar.

Following the practice of "Betracht" and "Ma qual", the X section of "Zum Leiden" contains an interpolation between the subdominant and the final dominant. The latter, with its prefatory applied dominant, appear as the end-components in a structure of a type discussed in detail in Chapter 5 and termed there a "Chromatic Descending Fifth-Progression".

At the opening of the X section of "Ach ich fühl's", the presentation of a melodic diminished seventh A flat-B - in the context of the dominant (ninth) of iv - parallels and "completes" those already given prominently in the first reprise (Ex. 2.8 i). The three diminished seventh chords implied by

these intervals (Ex. 2.8 ii), functioning as dominants of i, V and iv respectively, contain all twelve pitch classes:¹⁰

Ex. 2.8

i)

ii)

Most of the X section is taken up by a subsidiary ponte prolongation of the dominant, prepared by a repetition of the figure of bs. 16-17 in bs. 18-19 in the context of the dominant (ninth) of V. Observe the subtle imitations between voice and orchestra in bs. 20 and 21, 22 and 23, and the neighbour-note bass motion D-C-D of bs. 22-23.

¹⁰ Thirty years later in the introduction to the Op.111 Piano Sonata (1821), Beethoven presents all three diminished seventh chords. This systematic exhaustion of the available pitch content is employed in the development section with motivic significance.

Other Arias with B flat as Second Tonality

Between the end of the first reprise and its recapitulation in "Tiger!" is placed a contrasting Larghetto. As Rosen observes,

The aria with central trio section occurs more often in Mozart [than in any other composer], although still relatively infrequently. There is one in Ascanio in Alba [K.111, 1771] (no. 16 "Ah di si nobil alma") ...There is a beautiful example in Idomeneo (no. 27 "Nò, la morte") of 1780 and the year before, two in a row in the magnificent but unfinished Zaide...[the present aria and the following one, "Ihr Mächtigen seht ungerührt"].

(1980, p. 57)

He sees such arias as derived from the da capo form, summarising the process as follows (after *ibid.*, p. 56):¹¹

Coexistent by 1750	[A' A" B A' A"	full Da Capo
		A' A" B A"	"Dal Segno" aria
		A' B A"	Sonata Form aria without development but with central trio section

(Key scheme: A': I/i - V/III; A": I/i - I/i)

Yet such a form

...is not a hybrid - an intrusion of ternary form into a binary sonata - but a natural evolution. In every one of these patterns, the relation of A' to A" is that of a sonata exposition to a recapitulation.

(*ibid.*, p. 56)

¹¹ For a comprehensive discussion of aria forms and their evolution, see Rosen 1980, Chapter IV. See also Smither 1987, pp. 71-75, 78-82.

This basic layout is termed a "Transformed Da Capo" in Smither 1987 (see his table II-3, p. 79), and although placing greater emphasis upon its relationship to older aria types, he nevertheless concedes that

Tonally it is no longer a ternary form. The tonality arches from the tonic at the beginning, through the new key at the end of A' and one or more new keys in B, to the return of the tonic in A". This tonal arch integrates the previously separate sections of the da capo aria into a tonal whole; in respect to tonal integration, the transformed da capo aria is similar to sonata form...and clearly resulted from the application of the same principles of tonal organisation that led to sonata form.¹²

(ibid., p. 81)

Returning to the present aria, Rosen later notes that

After the end of the exposition [first reprise], b. 58, there are four bars of development using the initial motif of b. 3 combined with that of bs. 37-38, but played in [bs.] 59-62 in a modulating sequence of dramatic character. The larghetto that follows [bs. 63-97] in the submediant E flat (prepared elliptically, as a modulation at b. 62 ends on the dominant of C minor)¹³ presents new material, new rhythm and a new tempo.

(ibid., pp. 66-67)

These four bars - after the final mediant cadence of the first reprise but before the change of tempo - together with the Larghetto, function structurally as a modified form of monte X section. The "developmental" bars serve to introduce the

¹² A similar point is made in Rosen 1980, p. 67, para. 2.

¹³ Rosen 1976 p. 278 f.n. maintains that in works in a minor key, slow movements of particular expressive intensity are often in VI, citing KK.310 (300d), 550 and 466 (one should also add K.516). Simpler movements tend to be in the less remote III (KK.421 (417b), 457, 491. This observation, principally referring to cyclic works, is pertinent here.

applied dominant to iv, filling in the space between the basses of III and V of iv with passing notes. Instead of the expected resolution on iv, however, VI appears, and this may be interpreted as a substitute for the subdominant, the passing harmony iv being represented by its relative major.¹⁴ V* is reached in b. 74, before which is an ascending scale degree progression VI-vii-i, bs. 63, 71, 73, the line traced by its upper fifths, b flat¹-c²-d², constituting an ascending linear progression to ⁵ of the type discussed in Chapter 1 Section II, 3. The dominant is prolonged in a subsidiary ponte structure incorporating a neighbour-note emphasis on iv:¹⁵

Ex. 2.9

Despite the mediant close of the first reprise in "Da schlägt", the normative monte ascent is eschewed in favour of a brief foreground descent (fonte) to the tonic:

¹⁴ See Chapter 7 for examples of substitution in instrumental monte development sections.

¹⁵ A virtually identical organisation is employed in three of the G minor development sections considered in Chapter 7. See Ex. 7.5.

Ex. 2.10

The B section of "Nel sen", bs. 34-59, introduces new material and texture. It establishes III by third ascent in the bass and moves sequentially via iv to V⁴. The latter is stable in bs. 40-55, giving way to V[#] for a four-bar retransitional passage, bs. 56-59, leading to A'. From this it can be seen that, despite the proportional, thematic and textual ternary layout, the structural organisation closely resembles that of the two-reprise arias, the B section assuming the harmonic function of a monte X section and, to some extent, a mediant area, the whole culminating with a V⁴-[#] subsidiary ponte structure:

Ex. 2.11

i)

ii)

The retransitional passage foreshadows the X section of "Padre, germani" in the separation of textual and tonal recapitulation, although in a less striking manner than the later aria:

Ex. 2.12

Handwritten musical score for Ex. 2.12, showing two systems of music. The first system is a grand staff with treble and bass clefs, starting with a key signature of one flat and a common time signature. The melody in the treble clef includes the lyrics "Nel ser mi pal-pi-ta do-lev-til". The second system also consists of a grand staff, starting with a key signature of one flat and a common time signature. The melody in the treble clef includes the lyrics "Nel ser mi pal-pi-ta do-" and "(61) -lev-til". There is a double bar line between the two systems.

The three d^2 s of b. 59 may be understood to represent the arpeggiation g^1 - b flat¹- d^2 of b. 3, just as the rhythm $\downarrow \cdot \uparrow \downarrow$ of b. 60 can be heard as an augmentation of the $\downarrow \cdot \uparrow \downarrow$ of b. 4. The resynchronisation of textual and musical elements is accomplished by the omission, between bs. 60 and 61, of a bar analogous to b. 4. Further changes in the restatement of the opening tonic period are detailed below, p. 108.

4) Disposition of the Recapitulation

The arias may be divided into two broad groups according to the degree of correspondence between the first reprise and its restoration in the second after the X section.

i) "Nel sen", "Ma qual", "Vorrei punirti", "Tiger!", "Padre, germani", "Traurigkeit"

These arias present a basically complete recapitulation of first reprise tonic and mediant material after the X section, with distortion of the reprise equivalence pattern (i.e. the "rhyming" of elements of the second reprise with their first reprise counterparts¹⁶) only at areas of secondary development, the necessary points of tonal adjustment and other localised places. See also subsection 5 below.

ii) "Betracht", "Da schlägt", "Zum Leiden", "Ach ich fühl's"

Here varying degrees of deviation from the procedure of the pieces in i are found. The tonic is restored but is not expressed by the opening thematic material, and thematic first reprise mediant material is generally not fully or explicitly recapitulated in the tonic (contrary to the principle outlined in Chapter 1 Section II, 4). Consequently the degree of corre-

¹⁶ See the extract from Ratner 1980 cited in the Introduction to Chapter 4.

spondence between the first reprise and its "recapitulation" is low. See also subsection 5 below.

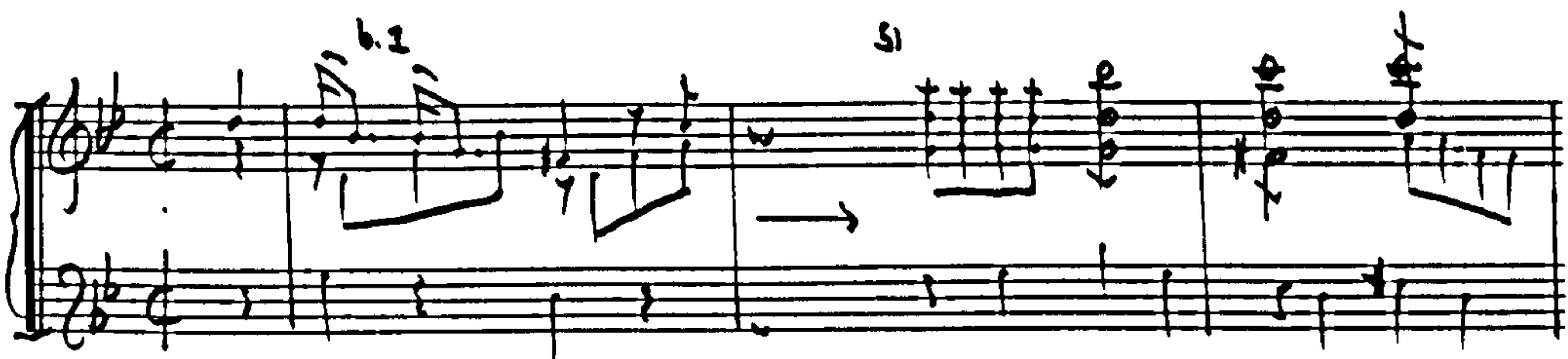
In "Betracht", recapitulatory abbreviation/deviation is combined with an economical monothematicism and a fascinating permutation of individual bar units. The mediant period of the first reprise achieves monothematicism by correspondence - irregular in places - with the preceding tonic period, as the following table of bar equivalence demonstrates:

Table 2.3 i

i	:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
III:		24	25	26	27	[]	28	29	30	31	32	37	38	
													34			

After the X section the tonic but not the opening thematic material is restored:

Ex. 2.13



- and then first reprise material is presented in the following disposition:

Table 2.3 ii

1st Reprise:	9	10	9	10	5		11	12		13	14	15		
2nd Reprise:	55	56	57	58	59	60	61	62	63	64	65-71	72	73	74

Bars 65-71 are an Adagio insertion between bars equivalent to bs. 12 and 13.

In the last three arias the procedure of "Betracht" - restoration of the tonic without return of the first theme - is also found. Furthermore there is a much more thoroughgoing tendency to eschew the principle that first reprise non-tonic thematic material is recognisably presented in the home key; in "Betracht" the derivation of virtually all mediant material from that given in the tonic area satisfies this principle, albeit somewhat obliquely. In this sense the last three G minor arias accord with Rosen's view - "Betracht" notwithstanding - that

With the growth of his experience as a composer of operas...Mozart's conception of the aria becomes more imaginative. The sonata patterns of most of the arias in the earlier operas...are relatively simple and straightforward, the melodic symmetries clearly and literally marked...The arias in the late operas are much more subtle and infinitely more varied. The more common symmetries of sonata form, as manifold as they were, are no longer used so directly and simply, although they remain the guiding principles: the harmonic and rhythmic energies of the sonata style are combined with the dramatic situation in ever more imaginative ways.

(1976, pp. 306, 308)

In "Da schlägt", the X section leads to a restoration of the tonic in b. 28. It brings no restatement of bs. 1-16, the tonic area of the first reprise, nor leads to a tonic recapitulation of bs. 19-26, the mediant area of the first reprise, the material being entirely new and principally cadential in nature. The end cadence opens into a coda in the tonic major, Allegro moderato, in which I hear, however, echoes of figures from the

mediant area of the first reprise - perhaps intended as a much delayed and highly distorted recapitulation:

Ex. 2.14

i) Groups of three notes separated by rests



ii) Similarity of contour



Observe also that *Larghetto* ♪ = approximately *Allegro moderato* ♪

The Queen of Night's aria follows the pattern of "Da schlägt" in that after the X section, virtually no thematic recapitulation takes place. An exception to this is the figure of bs. 7-9. Taking up the half cadence at the end of the first phrase of the first reprise, b. 7, and resolving on i, it is sequentially restated in bs. 9-11 to introduce III (via bass third ascent G-B flat; see Ex. 2.1 vi). In the "recapitulation", it takes up the half cadence at the end of the X section (end of the chromatic descending fifth-progression) and thereby restores tonic harmony, bs. 24-26, both recapitulating bs. 7-9 and resolving bs. 9-11.

Similarly in "Ach ich fühl's", the opening tonic period, bs. 1-7, is not restored, but one of the most salient figures of

the mediant area, bs. 12-13, is recapitulated in G minor in bs. 30-31. Before this, however, is a remarkable "pre-recapitulation" of this shape - in a coldly skeletal form - within the subsidiary ponte component of the X section, leading to the return of the tonic:

Ex. 2.15

i) First Reprise



ii) X section



iii) Recapitulation



These figures articulate chromatic descending fifth-progressions. That expressed by Ex. 2.15 ii is analogously placed to that in "Zum Leiden" (see p. 94 above). For more on these structures, see Chapter 5 Section I, Ex. 5.4 (for Ex. 2.15 ii and iii), Section II, Ex. 5.7 (for that of "Zum Leiden") and Section III Ex. 5.17 (for Ex. 2.15 i).

The expected tonic of Ex. 2.15 ii is replaced by VI, b. 27, although this point may still be considered to be the start of the post-X section period of the second reprise. The interruption serves to attenuate this formal interface and maintain impetus across what is usually a prominent point of articulation. Continuity at this point is also evident in "Padre, germani" and "Da schlägt", although achieved by different means. See also the comparable interruption across bs. 32-33 (end of Ex. 2.15 iii); a tonic perfect cadence is in fact delayed until bs. 35-36.

As a summary of points made in subsections 2-4, the formal organisation of the arias is represented below in tabular form.

Table 2.4

Aria	First Reprise		X	Second Reprise Recapitulation		
1)	i 1-23	III 24-38	39-50	i 51	Adagio Permuted	65-74
2)	i 1-18	III-V of 20-32	III 33-50	51-70	i 71-79	----V 80-94 95- 117
3)	i 1-20	III-V of 21-35	III (III) 36-70	71-93	i 94-103	-----V 104-118 119- 154
4)	i 1-15	III-V of 17-38	III 39-62	(59-99) Largh. 63-99	i 98	----V - 128 Tempo Imo 154

Aria	First Reprise			X	Second Reprise Recapitulation		
5)	i 1-13	III-V of 14-30	III 31-56	56-58	i 59-65	----V 66-81	i 82- 115
6)	i 1-19	III-V of 20 (22)-32	III 33-62	62-66	i 67-85	----V 85-95	i 96- 135 (147)
7)	i 1-17		III 19-26	26-27	i 28-41 Recomposed: no recap. of 1-17 or 19- 26		I 42- 81 Coda
8)	i 1-7		III 11-16	16-24	i 25/26-41 Recomposed: no recap. of 1-7 or 11-16		
9)	i 1-7		III 8-16	16-26	i 27-41 Recomposed: no recap. of 1-7. 8-16 only partially restored as 30-31 (=12-13)		

Key: 1) Betracht dies Herz, 2) Ma qual virtù, 3) Vorrei punirti, 4) Tiger!, 5) Padre, germani, 6) Traurigkeit, 7) Da schlägt, 8) Zum Leiden, 9) Ach ich fühl's. See p. 84 for "Nel sen".

5) Secondary Development

The permuted, abbreviated recapitulation of "Betracht" contains no secondary development. The only subdominant inflexion occurs at the end of the form, in bs. 66-67 of the Adagio insertion (bs. 65-71).

Although marking the start of the A' section of the ternary form, the return of the opening material in "Nel sen" demonstrates the technique of secondary development - an indication of the process by which the form "like almost everything else in the eighteenth century gradually turns into pure sonata style" (Rosen, 1980, p. 56).

Bars 60-75 are analogous to bs. 3-23. The return of the earlier passage is condensed and recomposed:¹⁷

¹⁷ The modification of the opening of A', after the elision with the B section is discussed above in subsection 4.

Clearly the essence of the earlier passage is preserved in the later. Aside from the obvious textural analogy, other features are common: the salient 5-6-5 melodic figure of bs. 3-5-6 is restored in bs. 60-61-62; the prominent octave leap of bs. 6-7 appears in b. 63; and the passage of imitation between treble and bass bs. 15-16/17-18 is restored unchanged in bs. 67-68/69-70, as is the following material, bs. 71-75, from 19-23.

These recompositions eliminate the mediant emphasis of bs. 10-11; in doing so, the subdominant inflexions of the passage are focused, the pre-mediante iv of bs. 7-8 and the post-mediante iv of bs. 12-14 becoming synthesised and concentrated in the subdominant area of bs. 64-66, which opens with a biting Neapolitan (a subdominant-side harmony) over a tonic pedal. Consequently, although there is slightly less subdominant in the later passage, that which is given is more intense. Coupled with the new motivic treatment - particularly at bs. 64-66 - the recompositions are clearly a function of secondary development. The bar-correlation between the two passages is shown below:

Table 2.5

A	A'
3	60
4	-
5-6 (6 ⁴ -7 ³)	61-62 (62 ⁴ -63 ⁴)
7-8	-
-	63-66
9-10	-
11-14	- (14 c= 66)
15-18 ₁	67-70 ₁
19-23 ¹	71-75 ¹

The elimination of B flat major in the opening period is also in evidence later in the A' section. At bs. 75 ff., re-

composition of bs. 23 ff. eliminates the B flat major of the earlier passage. By analogy with the opening period, mediant elimination here is associated with alteration in the nature of the subdominant: the forceful emphases on iv of bs. 24-26/29-31 are seemingly absorbed within the extension of the texture of bs. 23 ff., being rendered delicately in bs. 75-76/78-79.¹⁸

To compensate for this contraction (23-34 = 75-81), new material is added after the cadence of bs. 80-81 with dual emphases on iv in bs. 83-84 and 88-89 analogous to and as forceful as those in the A section's bs. 24-26/29-31. Like the latter, those in A' are cadential in function and are not, consequently, a marker of secondary development.

The restoration of the tonic period of "Ma qual", bs. 71-79, is identical to its first reprise statement, bs. 10-18, save for small melodic alterations in bs. 73 (= 12) and 75 (= 14). The only conspicuous subdominant occurs in the concluding cadential gestures of the movement, the motion V-i in iv of bs. 102-103 being analogous to the V-I in III of bs. 40-41.

In "Vorrei punirti" the orientation of bs. 21-24 to IV of III is naturally paralleled, in the second reprise, by iv of i bs. 104-107.¹⁹ Coming after the reprise of the opening tonic period, bs. 94-103 (from bs. 1-10/11-20), it is best regarded as a function of tonal balance, not secondary development. Later in the reprise, the further subdominant of bs. 119-122 is

¹⁸ Note the motion F - E flat
B natural - C common to bs.

24-25/29-30 and 75-76/78-79.

¹⁹ See below, subsection 8, p. 122.

directly analogous to bs. 36-39 of the first reprise, expressing IV of III; both circumvent an expected tonic arrival, after extensive dominant preparation, with dominants of IV and iv in B flat major and G minor respectively. The repeat of these bars in bs. 43-46 is not duplicated in the second reprise, indeed bs. 36-41/43-48 return as bs. 119-124 only.

Aside from the omission of bs. 1 and 2, the return of the opening tonic period in "Tiger!", bs. 98 ff., is further abbreviated by juxtaposition of the first half of the bar equivalent to b. 7, b. 102, and the second half of b. 10, with the subsequent elimination of the intervening material. The ensuing series of descending sixth chords (from bs. 10-12) is, conversely, extended, overshooting the home dominant and terminating on the remote V of vii. In order to avert tonal incoherence, Mozart restores the tonic via the only harmony common to F and G minors, C minor the home subdominant, in a new motivic articulation, bs. 108-112:

Ex. 2.17

The musical notation for Example 2.17 consists of three staves. The top staff shows measures 15, 17, 22-24, 25, 26, and 27. The middle staff shows measures 105, 107, 108, 114, 115, 116, and 117. The bottom staff is empty. The notation includes various chord symbols and bar numbers, indicating a series of descending sixth chords. The notation is in G minor and features a descending line of notes with various chordal textures.

This is clearly secondary development, yet - contrary to point 5 in the discussion of secondary development in Chapter 1


Section II - it is also a function of tonal adjustment, its conversion to a Neapolitan sixth chord in b. 115 (analogous to b. 25) prefacing the home dominant. Finally, it also alludes to the ii of III in bs. 22-24, a neighbour-note harmony between the III and iii of bs. 17 and 25 respectively.

As mentioned in subsection 2, a light arrival on B flat major in "Padre, germani" is followed, after a more strongly emphasised preparatory dominant, by a firmer, periodically articulated mediant. The first of these arrivals is marked by a descending fourth B flat-F on woodwind, bs. 14-15, answered by its inversion F-B flat in the vocal part, bs. 15-16. Three bars later, the same pattern is restated on the supertonic of III, C-G, G-C, bs. 19-20/20-21. Both descending fourths are given on horns, as well as oboes and bassoons, for the composer employs instruments in B flat (alto) and C; the usual disposition in the G minor music is for one half of the horn complement to be in B flat and the other half in G.

Remarkably, in the corresponding area of the second reprise, bs. 66/67-72, the sequence is reversed. Now only fifths express the progression (G-C/G-C, bs. 67-68; F-B flat/F-B flat, bs. 71-72) and the material in which they are embedded is recomposed. In this context, C minor sounds like a subdominant, whereas in the earlier passage, following an established mediant, it had the character of a supertonic. Consequently the second reprise passage can be understood to function as secondary development, achieved with the most economical of means, by merely redistributing existing material.

There is no secondary development in the recapitulation of "Traurigkeit", the opening tonic period of bs. 1-19 being restated without alteration in bs. 67-85, followed by prolongation of the home dominant as preparation for the return of the second principal theme, bs. 96 ff.

Although the opening tonic period of "Da schlägt" is not restored after the X section, secondary development is introduced by moving from the arrival on G minor, b. 28, immediately to the subdominant, transposing the violin/viola figure of b. 27 (which articulates the $\overset{*}{V}$ of the fonte descent) down a fifth in b. 28 and thereby briefly developing the texture of the X section.

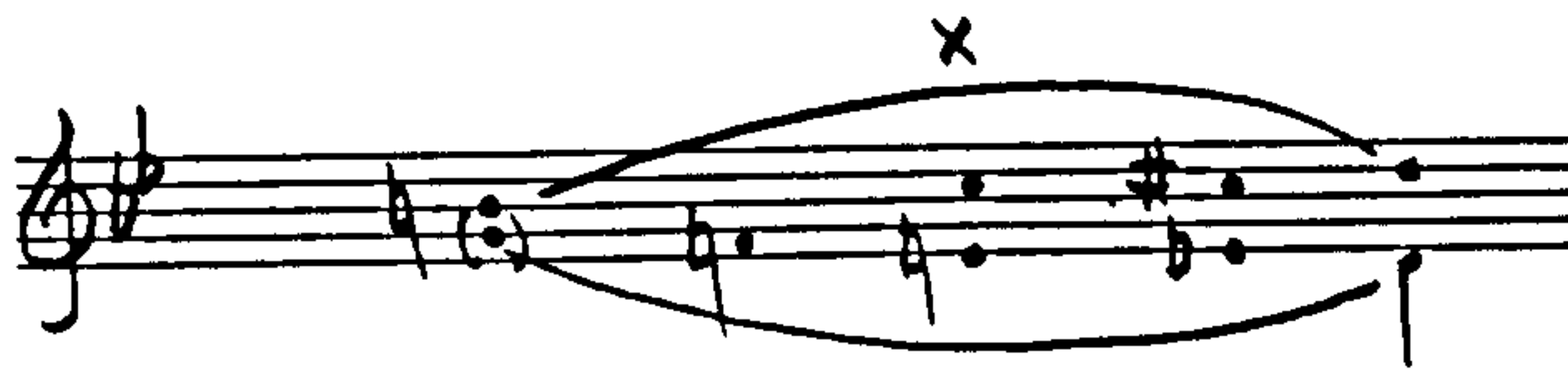
At the restoration of the tonic in "Zum Leiden", a repetition of bs. 24-26 on III (after bs. 7-9/9-11) is replaced by the forceful presentation of subdominant harmony, bs. 27-28, as the Queen of Night relates her daughter's cries for help at her abduction. Although serving to retain the tonic, the use of iv here is clearly secondary developmental, taking up the  motif of "sehen" as the basis for the high-point of the aria. Here the technique is a perfect counterpart to the content of the text.

The rest of the reprise presents two more prominent articulations of the subdominant. The first, bs. 31-32, derives from the deflection of the home dominant in b. 30, the second - cadential in function - arises from the interrupted cadence of bs. 35-36.

As maintained above, p. 105, the interruption on VI in b. 27 of "Ach ich fühl's" marks the start of the post-X section

phase of the second reprise. This is connected to the dominant harmony opening the recapitulation in bs. 30-31 of the figure of bs. 12-13 by a descending chromatic tetrachord figure, with G implied as its hypothetical starting point. This structure is discussed in detail in Chapter 6 Section II (see Ex. 6.8 ii). Its basic voice-leading is:

Ex. 2.18



- naturally generating the subdominant (major) at the vertical marked "X" as a function of secondary development. See also Chapter 4 Section V, Ex. 4.25.

6) Dimensions and Proportions

The arias are compared in Table 2.6 on the basis of the dimensions and proportions of their principal structural components in order to determine if any trends are evident in this respect. Both the bipartite division into reprises and the tripartite inclusion of the X section is shown. Dimensions are in bar-units, proportions indicated by the conversion of these values into ratios. In "Padre, germani", "Traurigkeit", "Da schlägt", "Zum Leiden" and "Ach ich fühl's", the closure of the first reprise (resolution of the end-cadence) and the start of

the X section occur in the same bar. A similar overlap occurs in the ternary "Nel sen". As a consequence of this, the bar totals of these arias in the dimensions column exceed the actual length by one bar.

Table 2.6

Key:	second reprise			recapitulation of 1st reprise
	1st reprise	X section		
Betracht	38	12 24	36	1 : 0.32 : 0.63
(Nel sen	34	26 40		1 : 0.76 : 1.18)
Ma qual	50	20 47	67	1 : 0.4 : 0.94
Vorrei punirti	70	23 61	84	1 : 0.33 : 0.87
Tiger! ²⁰	62	35 57	92	1 : 0.56 : 0.92
Padre, germani	56	3 57	60	1 : 0.05 : 1.02
Traurigkeit	i)	62 5 81	86	1 : 0.08 : 1.31
	ii)	62 5 69	74	1 : 0.08 : 1.11

²⁰ In terms of structural function, the dimensions and proportions of this aria are:

58	39	57	96	1.66
			1 : 0.67 : 0.98	

- the last 4 bars of the first reprise functioning as the opening of the X section.

Da schlägt	26 2 14	16	0.62	1 : 0.08 : 0.54
Zum Leiden	16 9 17	26	1.63	1 : 0.56 : 1.06
Ach ich fühl's	16 11 15	26	1.63	1 : 0.69 : 0.94

From the above, a number of points may be made:

- 1) The ratio between the first reprise and X section in "Betracht" and "Vorreit" - 1:0.32/1:0.33 respectively - is surely coincidental, given the eight-year gap between these arias. Likewise, the broad proportional similarity between "Ma qual" and "Tiger!" is presumably fortuitous.
- 2) Of the two sets of values given for "Traurigkeit", the second represents the abbreviated version of the aria in which bs. 116-127 are omitted (signalled in the autograph by Mozart's usual "vi--de" indication), thereby eliminating a repetition - in effect the material of bs. 109-120 - with no precedent in the first reprise. If the second pair of values is taken, then "Padre" and "Traurigkeit", composed approximately two years apart, demonstrate considerable similarities in their dimensional and proportional organisation. The second reprises are both longer than the first (by 4 and 12 bars respectively), due to the slight lengthening of the recapitulation and the use of an X section of only a few bars' duration. It will be remembered that these arias - laments of exiled heroines - also share the same time signature and tempo designation, 2/4, Andante con moto

(see Table 2.1, p. 85). These connections are rather more concrete than the "remarkable resemblance" between "Traurigkeit" and "Ach ich fühl's" claimed in Dent 1947, p. 77.

3) "Zum Leiden" and "Ach ich fühl's" also show close correspondence. Like mother, like daughter, the reprises not only share the same ratio - 1:1.63 - but express this by means of identical bar units - 16|26. Also, the bar lengths and ratios of the components of their second reprises are not dissimilar. Referring back to Table 2.4, p. 106, a further point of identity can be seen in the lengths of the opening thematic periods - seven bars in each and both, notably, ending on an imperfect cadence.

4) The length of "Zum Leiden" and "Ach ich fühl's", 42 bars, is also that of "Da schlägt" (when the first bar of the 40 bar G major coda which completes the cadence of the aria proper is included), the reprise dimensions of the later pair (16|26) being reversed in the Schauspieldirektor aria (26|16). "Da schlägt" and "Zum Leiden", it will be remembered, also share a 3/4 time signature and Larghetto tempo designation.

7) Thematic Connections

Perhaps the most distinctive thematic connection between arias in G minor is the following similarity between the opening themes of "Da Schlägt" and "Ach ich fühl's":

Ex. 2.19

i)

ii)

i) K.486 no. 1 (Text: "The hour of parting strikes, that so cruelly sunders us."), ii) K.620 no. 17 (Text: "Ah, I know it, all is gone now.")

Observe also the resemblance of bs. 27-29 of "Ach ich fühl's" to the end cadence of "Zum Leiden": in both, the subdominant appears after an interrupted cadence and, in the vocal part, a flat² is the highest melodic pitch of these gestures. Additionally, both share the bass motion E flat-D (bracketed in the example) after the interruption:

Ex. 2.20

i)

Musical score for Ex. 2.20 i). It consists of two staves. The upper staff is labeled 'Voice' and contains a melodic line with a fermata over the final note. The lower staff is labeled 'Str.' (strings) and contains a harmonic accompaniment. A bracket underlines the final measure of the string part. Handwritten annotations include 'b. 35' at the beginning, 'Str.' above the first measure, 'Voice' above the first measure, and 'b. 18' above the final measure.

ii)

Musical score for Ex. 2.20 ii). It consists of two staves. The upper staff is labeled 'Voice' and contains a melodic line with a fermata over the final note. The lower staff contains a harmonic accompaniment with some notes marked with a '7'. A bracket underlines the final measure of the lower staff. Handwritten annotations include '26' at the beginning and 'b. 1.' above the final measure.

i) K.620 no. 4 (Text: "My help, my succour were too weak."), ii) K.620 no. 17 (Text: "If thou feel no lover's yearning, [Yet in death true peace I'll know!]")

Less characteristically, the following cadential figure appears in these contexts:

Ex. 2.21

i) Betracht

ii) Vorrei punirti

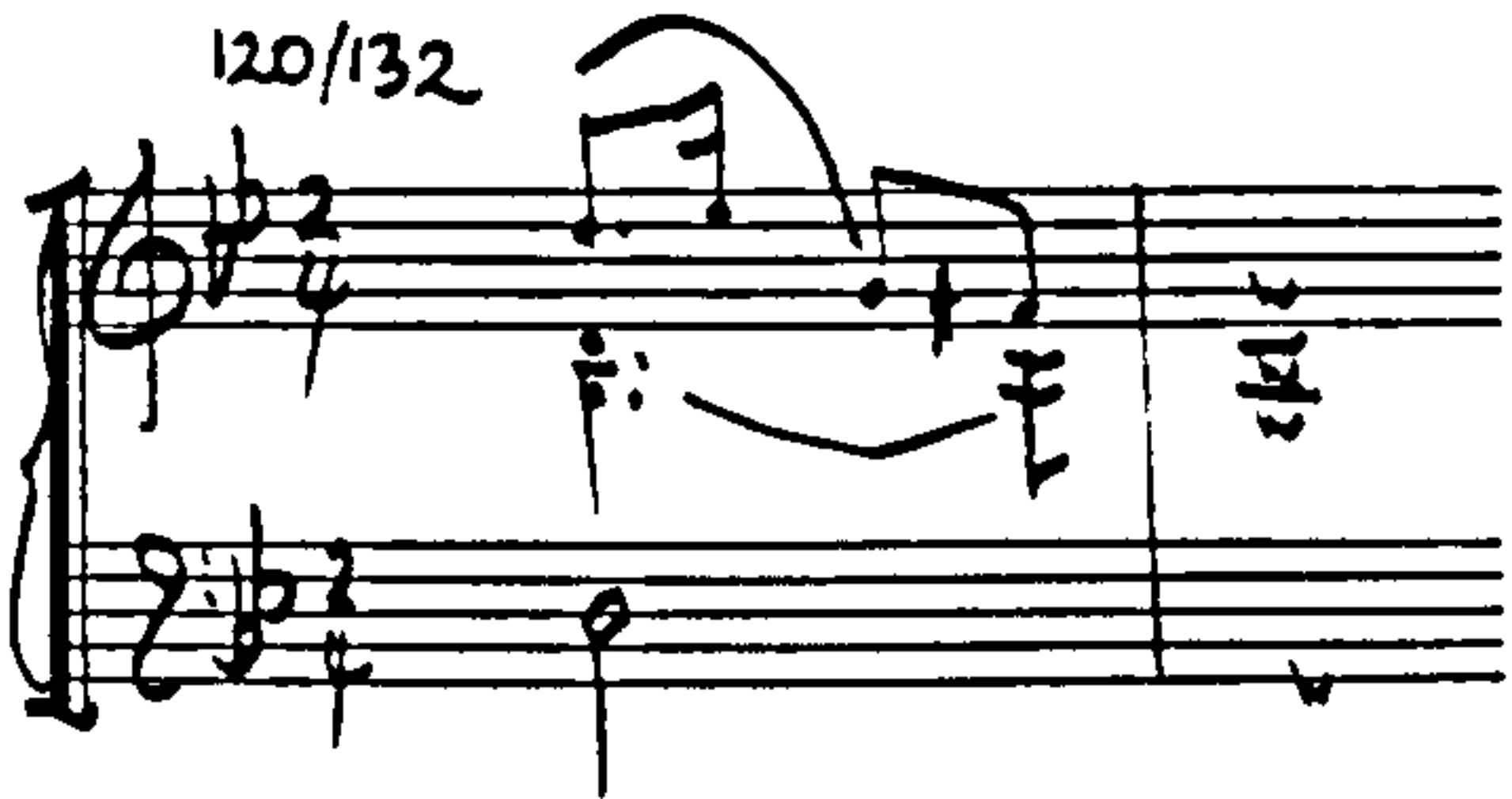
Musical score for Ex. 2.21 i) and ii). It consists of two staves. The upper staff is labeled 'Voice' and contains a melodic line with a fermata over the final note. The lower staff contains a harmonic accompaniment. Handwritten annotations include 'b. 13(72)' at the beginning and '127/130' above the final measure.

iii) Tiger!

iv) Padre, germani

Musical score for Ex. 2.21 iii) and iv). It consists of two staves. The upper staff is labeled 'Voice' and contains a melodic line with a fermata over the final note. The lower staff contains a harmonic accompaniment. Handwritten annotations include '92' at the beginning and '91/102' above the final measure.

v) Traurigkeit



Although present in two of the "loss" arias, it is absent from the last three pieces and is also found in the earlier arias. In "Betracht" it has a B flat major derivative in bs. 32 and 34, whereas in "Vorrei punirti" it is derived from a mediant form in bs. 51 and 54. Likewise, bs. 91 and 102 of "Padre, germani" are derived from a B flat major model in bs. 40 and 51. That from the Larghetto of "Tiger!" is exceptional in having the motion $\hat{3}-\hat{2}$, not $\hat{1}$ -sharp $\hat{7}$, over the dominant. The example from "Traurigkeit" is alone in having a static bass and not the B flat-C-D progression of the others.

Similar dominant-centred voice-exchanges occur in bs. 143-144 of "Vorrei punirti", bs. 125-126 of "Traurigkeit", b. 23 of "Zum Leiden" and bs. 33-34 of "Ach ich fühl's". With the exception of that in "Zum Leiden", these are in analogous places, reinforcing dominant harmony toward the end of the form. See Section IV, Ex. 2.45, p. 163.

Finally, recall the connection between "Vorrei punirti", "Padre, germani" and "Traurigkeit" shown in Ex. 2.5, p. 90.

8) Registral Invariance

The term registral invariance refers to the retention of certain pitches in a passage - in melodic and/or harmonic configurations - in the same register in a later corresponding section in another tonality, despite the change of tonal context. It is first used in Cavett-Dunsby 1988b, although the concept appears first in Wen 1982, with the emphasis on pitch, as against specifically registral invariance. For more on this subject, see Chapter 4.

In Cavett-Dunsby 1988b the technique is seen as a particularly sophisticated means of creating subtle allusions between corresponding points of exposition and recapitulation. Doubtless this was the composer's motivation in his instrumental music, but I suggest that these devices have their basis in, and were derived from, vocal contexts, in which they serve primarily to retain an effective tessitura for the singer. In both major and minor modes, transposition down or up a fifth or fourth/third or sixth, respectively, may place particular musical figures in an unfavourable register or even render them impracticable.

As mentioned on p. 111, bs. 104-107 of "Vorrei punirti" are analogous to bs. 21-24, the later passage balancing the earlier's orientation to IV of III with an inflexion to the home subdominant. Consider the bass motion of bs. 104-105; instead of exact transposition -

Ex. 2.22

i)



- the bass is adjusted so as to duplicate that of bs. 21-22:

ii) 2nd reprise



iii) 1st reprise



Note also the intensification of the subdominant shading in the later passage by the dominant-functioning natural 6-4-3 on D (V of iv) in b. 104, as against the 6-3 on D in b. 21.

There are two prominent examples of registral invariance in "Padre, germani". The first links the two augmented sixth chords which precede the opening of the principal second theme, bs. 28-29 and 79-80. Despite their different tonal contexts and pitch content, the upper voice of the second presents a subtle reference to that of the first:

Ex. 2.23

At the opening of the second theme in the recapitulation, deviation from exact transposition retains an effective tessitura for the singer and restores the melodic pitch g^2 from b. 32 of the first reprise:

Ex. 2.24

In "Traurigkeit", there is a remarkable connection between the passages of sustained harmonies (bs. 41 ff., 104 ff.) following the opening ideas in the second groups (bs. 33-40, 96-103):

Ex. 2.25

i) 1st reprise

ii) 2nd reprise

The diminished seventh chords at A (bs. 41, 104), B (bs. 42, 105) and C (bs. 43¹, 106²) are equivalent, differing only in enharmonic spelling and pitch disposition. The melodic line they support is the same, retaining analogy past the diminished seventh chord-supported pitches F-E natural-E flat to encompass the two extra notes D and B flat (harmonised differently in each version), thereby extending the allusion to five melodic pitches.

II Other Solos

1) Concert Arias

Two of Mozart's concert arias contain closed sections in G minor. These are "Se al labbro mio non credi", K.295 of 1778, and "Mia speranza adorata", K.416 of 1783.

"Se al labbro mio non credi"

[The "Dal segno aria"] is rare in Mozart, although he wrote [an] example as late as 1778 with "Se al labbro mio non credi (an aria to be inserted into Hasse's Artaserse).

(Rosen 1980, p. 56)

Smither 1987 outlines the organisation of four types of dal segno aria, so-called because after the B section instead of the indication "da capo" (as in the parent form), the instruction "dal segno" is given, allowing the composer to abbreviate the return of A by placing the sign (§) at some point after the opening. The present aria conforms to the type he terms the "half da capo aria" (see *ibid.*, Tables II-1 and II-2, pp. 73-74), although without the rigid alternation of soli and ritornelli sections characteristic of the earlier 18th-century examples from which Smither's paradigms are derived. It is organised as follows:

Fig. 2.3

	A'	A"	B	A"
Bars:	1-66	67-117	118-180	181-231
Regions:	I-V- X of vi	I-I	vi	I-I
Stanzas:	1	1	2	1

A' and A" together represent a complete sonata structure with second key area (bs. 30-52) and a development section which ends on the dominant of vi (bs. 53-66). A" is a recapitulation of this material, bs. 30 ff. appearing in the tonic in bs. 84 ff. The second A" section, bs. 181-231, is of course a literal repeat of the recapitulation.

The B section tends to be shorter than A and tonally unstable, but one or two keys...will usually be established in it...In addition to a contrast of tonal area, the B section might contrast in orchestral scoring, meter, tempo and melody...

(ibid., p. 72)

All this is true of the B section of this aria, the 3/8 G minor Allegretto "Il cor dolente". It is essentially monothematic, using the same figure to establish i and v in G minor - the principal stable regions operative here - and, directly afterwards, their local subdominants. Thus G minor is restored in bs. 158-161 as iv of v, paralleling the iv of i (C minor) in bs. 125-129. C minor has a semi-independent status as an intermediate region between i and v (bs. 139-146), entered by subversion of a motion to E flat major (bs. 136-138). D minor is the concluding region, reaffirmed after the G minor inflexion

by two cadential phrases (bs. 162-167, 168-174) and a short coda (174-179).

"Mia speranza adorata"

...the idea of the concert aria, in so far as it gives rise to a true formal concept and not mere display, must founder on too radical a contradiction between the drama's demands for naturalism and the music's demands for stylization...[Yet] it is vitally important to compensate for the lack of a libretto's timetable of dramatic situations by the use of composing methods which will seem to augment a certain quantity of motivic material, and to extend an amount of actual time which, for conventional and technical (instrumental, vocal) reasons, cannot be enlarged in reality.

(Paul Hamburger, in Landon and Mitchell 1956, p. 325)

The Recitative and Rondo "Mia speranza adorata", written in 1783 for Aloysia Weber to a text from Anfossi's opera Zemira (1782), consists of a closed accompagnato in G minor followed by the B flat major rondo "Ah, non sai, qual pena", Andante sostenuto. In common with those of the later G minor arias, the text of the recitative deals with the subjects of separation and loss.

One of the means detailed by Hamburger for "...extending actual into artistic time..." (ibid., p. 332) is "...the alternate contraction and dilation of the meter" (ibid.) which, in this sense, seems to refer to the use of a high degree of contrast in terms of tempi and note values employed. This is certainly the case in the present recitative, which has no less than five tempo changes in the course of its twenty-seven bars, each tempo being associated with a characteristic textural and

rhythmic unit. Of these, two are predominant and stable: that of the opening bars, reappearing in E flat major in bs. 12-15 and that of bs. 7-10 in D minor, given in the tonic in bs. 23-25/27.

Another technique outlined by Hamburger as appropriate "...to augment a certain quantity of motivic material" (ibid., p. 325) is "...a far-ranging, yet pertinent model of cadential progressions" (ibid., pp. 325-326). In "Mia speranza", cadential progression, in association with the arrangement of the various textural blocks, is deployed in the service of creating - as far as the procedures of recitativo accompagnato permit - a formal organisation close to that of simple binary form. The structure of the recitative is shown in the analysis of Ex. 2.26 below. The two stable textural areas are indicated by "┌───┐" and their recurrence marked by the dotted lines:

Ex. 2.26

As Rushton notes apropos simple binary form,

One common pattern was that part two began with the material of the opening, in the second or yet another key; the tonic is then recovered using the music which originally defined the second key of part I.

(1986, p. 90)

This design is easy to recognise in "Mia speranza": the second key of part I is the D minor of bs. 7-10; part II begins

with the opening material in the submediant and closes with a tonic equivalent to the D minor material:²¹

Ex. 2.27

From this structural abstract, can be seen the ponte-like prolongation of the dominant spanning the end of the first part to the middle of the second, bounded by V^b and V^* respectively. Within this occur the neighbour-harmony emphases on VI and iv at the start of part two. Furthermore, the increase in modulatory activity in the first portion of part two is suggestive of an X section. This, and the clear sense of recapitulation and resolution of structural dissonance in the texture of bs. 23 ff.²² is indicative of a permeation of the sonata aesthetic, as an extension of the underlying binary form, into this most unlikely genre.

²¹ The tonic form is discussed in Chapter 5 Section I, in connection with Ex. 5.3.

²² Given its appearance in essence in the tonic at the opening, the material of bs. 12 ff. requires no further resolution.

2) Lieder

Two of Mozart's Lieder, a conventional solo song with piano accompaniment and an operatic assimilation of the genre, are in the key of G minor.

K. 384 no. 2, Lied und Duett "Wer ein Liebchen hat gefunden".

The first part of Die Entführung's extended opening number is a three-verse strophic Lied sung by Osmin while he picks figs. He sings of love and of the necessity of guarding the beloved, lest she be stolen away "by moonlight" - a clear presentiment, it seems, of the action of Act III scene 4, in which Belmonte and Pedrillo attempt to rescue their beloveds from the Pasha's palace under cover of darkness. Spoken questions from Belmonte, enquiring as to his whereabouts, are interpolated between the verses and each is rudely ignored.

The theme can be read as a simple two-reprise form consisting of first reprise, bs. 1-6, beginning with a two-bar instrumental introduction; a $V \frac{4}{4} - \#$ ponte X section, bs. 6-10; and a varied reprise, bs. 10-19, opening with a variant of the figure of bs. 4-6 and concluding with a dual statement of the figure of the introduction.

Verses two and three are subtly altered in details of harmony and orchestration and consequently the Lied has the character of a theme and two variations. The principal changes are represented in Ex. 2.28, p. 134. The first system shows the layout of the "theme" (verse 1) on the first stave and indicates

salient points of orchestration on the second. This disposition is continued for "variations I and II" (verses 2 and 3), the organisation of the variations being that of the theme except as at the points indicated.

Andante

Stucke
 Theme
 Orchester
 Stucke
 Var. I
 Orchester
 Stucke
 Var. II
 Orchester

Introduction
 (rob, b.15)
 Vln. II
 Vln. II
 Vln. II
 Vln. II
 Vln. II
 Vln. II
 Vln. II
 Vln. II

30
 35
 40
 45
 50

Allegro
 Rino tempo
 60th Acc.

1st Represe
 2nd Represe

From this it is seen that harmonic variation is restricted to bs. 20 and 37, equivalent to b. 3 of the theme, and bs. 34-35 and 51-52, equivalent to bs. 17-18. Textural modifications are more prominent, involving changes of figuration, bs. 24 ff., new material, bs. 37 ff. and - in the X section of the second variation, bs. 40-44 - a change of tempo, to represent Osmin's irritation. At the end-cadence of the second variation, Belmonte - by now in a state of considerable exasperation - seizes upon the figure of the introduction, bs. 53-54, and leads the music into a new tempo, meter and tonality, bs. 55 ff.

"Ihr Mädchen flieht Damöten ja", K.472.

In this strophic Lied, a girl relates to friends her attempted seduction by the Damon of the title, thwarted at the last moment by her mother. The individual verses have a two-reprise structure:

Ex. 2.29

The musical notation for Example 2.29 consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written on a five-line staff, with a bass line below it. The melody consists of several measures, with a repeat sign at the end. The bass line includes a double bar line and a key signature change to two flats (B-flat and E-flat). The notation is annotated with measure numbers (b. 2, 5, 6, 11, 13, 14, 15) and Roman numerals (i, III, (V)-, -V*, i, V, i) indicating harmonic structure.

After its initial appearance in bs. 4-5, the mediant receives a firmer statement in bs. 9-11 following extended empha-

sis on its dominant, as is the procedure in the arias grouped in Ex. 2.1, p. 87. Bars 11-13 have the character of an X section, in which a 6-flat 5 on D is separated, by a descending chromatic tetrachord figure, from a 5-sharp 3 on the same note. The associated upper voice of this tetrachord effects a linear progression $\hat{3}-\hat{5}$ (see Chapter 1 Section II, 3). Although not supporting home dominant harmony, the D in the bass of b. 11 is heard as connected to that in the bass of b. 13 in a modified ponte structure.

The G minor material of the first reprise, except the one bar piano introduction, is then represented in a varied but clearly recognisable form, with no subsequent recapitulation of the B flat major material:

Ex. 2.30



III Ensembles

The ensemble music in G minor discussed here is:

- | | | |
|---|------------|--|
| 1) <u>Bastien und Bastienne</u> | K.50 (46b) | Recitative and Arioso no. 14, "Dein Trotz vermehrt sich durch mein Leiden" (Bastien, Bastienne). |
| 2) <u>Die Entführung aus dem Serail</u> | K.384 | Quartet no. 16, Andante, bs. 89-142, "Doch ach, bei aller Lust" (Belmonte, Konstanze, Pedrillo, Blonde). |
| 3) <u>Così fan Tutte</u> | K.588 | Finale Act I (no. 18), Allegro, bs. 62-137, "Si mora, sì, si mora" (Ferrando, Guglielmo, Fiordiligi, Dorabella). |

The recitative and arioso "Dein Trotz" deals with the aftermath of a domestic dispute between the protagonists. Bastien accuses Bastienne of spite and threatens suicide. Knowing he is only bluffing, she wishes him luck in this venture.

The infiltration of sonata style seen in "Mia speranza" is also in evidence here, the piece manifesting certain affinities to the two-reprise construction. After the dominant close of the recitative, the Arioso opens with a periodic articulation of G minor, bs. 4-11. Bastien details his suicide plans (hanging or drowning) in B flat major, bringing with it a textural contrast. The tonic is quickly restored - bs. 18-23 are loosely analogous to bs. 6-11 - and some of the mediant material not having appeared previously in G minor, principally the violin

figures decorating the cadence of b. 16 (from bs. 7 and 10), appears in the tonic, bs. 19, 22:

Fig. 2.4

Bs.	1-3		4-12		13-17	17	-	24
	Recitative		Arioso					
	i - V		i	-	III	i	-	i
					bs. 16	19		
					┌──────────┐			
					Melodic Recap.			

The Quartet no. 16, "Ach Belmonte!", is the Act II finale of Die Entführung, having an extended, sectional organisation derived from opera buffa and perfected in the three late Italian comedies.²³

Both Die Entführung and Così fan tutte are organised around a fundamental tonality of C major and, in keeping with the point made in Rosen 1976 p. 305, their first finales - as with all those of the mature operas - are the more elaborate, have the character of a development section and are "placed harmonically as far away from the tonic of the whole opera as Mozart could go", being both in D major. A further point of similarity is seen when the internal structure of these two numbers is considered:

²³ See Bauman 1987, p. 52. For the nature of the buffo finale, see Steptoe 1988, pp. 173 ff.

Table 2.7

K.384 no. 14

I Allegro D major, C bs. 1-88	II Andante G minor, 3/8 bs. 89-142	III Andante E flat major, C bs. 143-154	IV Allegro assai B flat minor, C bs. 155-192
V Andantino A major, 6/8 bs. 193-208	VI Allegretto A major, C bs. 209-257	VII Allegro D major, C bs. 258-367	

K.588 no. 18


I Andante D major, 2/4 bs. 1-61	II ²⁴ Allegro G minor, C bs. 62-137	III (Allegro) E flat major, C bs. 138-218	IV (Allegro) C minor, C bs. 218-291
V Allegro G major, 3/4 bs. 292-428	VI Andante B flat major, C bs. 429-484	VII Allegro D major, C bs. 485-656	VIII Presto D major, C bs. 657-697

In both these pieces the first D major section is followed by a section in the subdominant minor, G minor, and then a third section in E flat major. The dramatic situation is, however, quite different in each. In K.384, the lovers' joy at their reunion in the D major section gives way in the following Andante to the first shades of doubt on the part of the men as to the fidelity of their partners, these being explicitly articulated in the E flat major Andante. In the D major section of K.588, the sisters sing of their pain and suffering - in some of the most radiant music Mozart ever wrote - brought about by their changed circumstances. The G minor section brings their

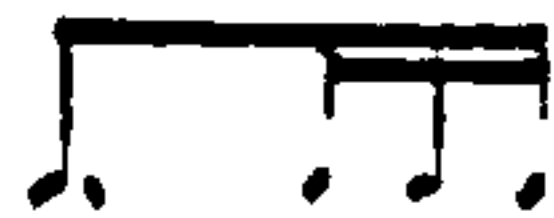
²⁴ Sections II, III and IV are continuous. In terms of tonality, theme and texture, however, they constitute distinct units.

disguised lovers rushing in, downing phials of "poison" and falling, seemingly lifeless, to the ground.

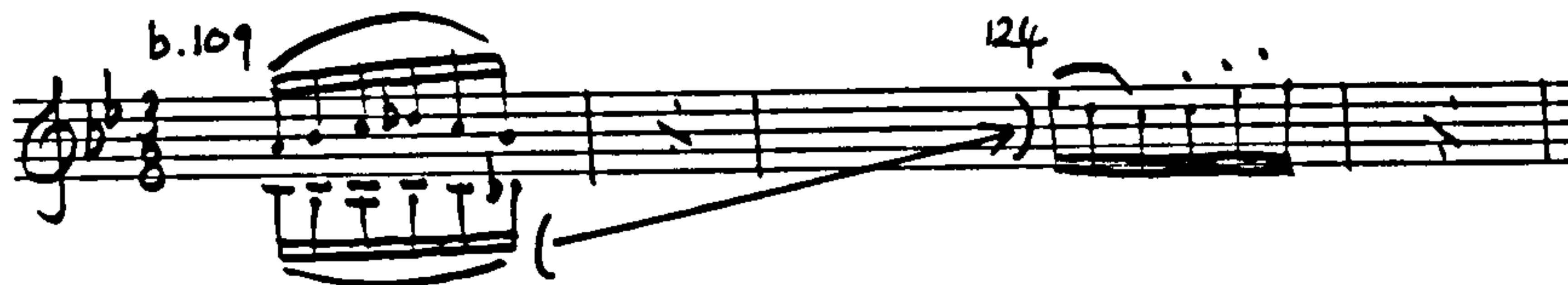
The organisation of the Quartet "Doch ach" is directed to a clear presentation of the prelude-like intimation of suspicions that are soon to be stated, having a symmetrical structure naturally derived from the text.

In accordance with their superior social status, Belmonte and Konstanze sing first, Belmonte entering on dominant harmony (to a syncopated accompaniment reminiscent of "Padre, germani" bs. 5 f.) with a figure the rhythm of which -  - pervades the Quartet in various forms and expresses various pitch shapes. From his concluding dominant, prepared by an augmented sixth chord in b. 96, Konstanze's reply moves to iv, bs. 99-103 being a subdominant version of bs. 89-93. This material is then reiterated sequentially in bs. 103-107 to reach B flat major. The dominant of this region is prolonged in bs. 108-111 and as a perfect counterpart to Konstanze's anxiety it is tinged with the D flats of the parallel minor, a technique of sonata style transitions totally appropriate to the content of the text. Belmonte's continuation "Man sagt-du seist" is suitably halting, being filled-in with solo oboe figures to maintain interest.

Before Konstanze asks for clarification ("nun weiter"), Pedrillo has begun to express his doubts about Blonde. His concluding V of V of III, bs. 119-120, is equivalent to Belmonte's augmented sixth chord, b. 96, and is deflected to V of iv for Blonde's retort. Although paralleling her mistress's first statements tonally as well as texturally, the C minor at

this point is established as a local tonic with the cadence of bs. 126-127. Consider here the contrast between these analogous exchanges (bs. 89-111 and 116-126 being textually equivalent). The restraint of Belmonte's approach and Konstanze's controlled response - reflected in the smooth, measured establishment of the mediant - is set against Pedrillo's hurried, blunt remarks and Blonde's rather coarse (for an English maid) rebuttal - paralleled by the brusque, staccato establishment of C minor.²⁵ Here textual and structural symmetry is enriched by Mozart's subtle techniques of musical class distinction. These passages are, however, motivically related, for aside from using the  figure, Blonde's phrase contains an inversion of the shape used earlier to articulate V of III:

Ex. 2.31



Pedrillo continues in C minor, bs. 126-131 being a subdominant version of bs. 111-116. G minor is restored when the ladies ask for clarification, bs. 131-134, and the material of bs. 111-116/126-131 is recapitulated in the tonic in bs. 134-139, Konstanze and Blonde resolving the dominant harmony of bs. 137-138 in order to convey impatience at their lovers' hesita-

²⁵ Later, in the E flat Andante, this distinction is maintained: Belmonte asks if Konstanze is in love with the Pasha; Pedrillo asks if Osmin has "exercised his rights as master" over Blonde.

tion. Despite this harmonic/structural resolution, the dramatic tension is increased by the stretto-like overlap of Belmonte's and Pedrillo's figures, intensifying the need for an explicit statement of their suspicions. Balancing the harmony of its opening, the Quartet ends on the dominant, b. 142, preceded by a second augmented sixth chord at Konstanze's "willst du nicht erklären".

In contrast to the textually motivated symmetries of "Doch ach", the G minor section in the Act I Finale of Così fan tutte is a succession of contrasting textural types - matching the rapidly changing dramatic situation at this melodramatic high point of the work - with relatively little repetition of material. The key signature for this section is, curiously, that of G major. Its overall organisation is as follows:

Table 2.8

Texture	Bars	Region	Text
A	62-75	i	F/G Death, yes death! D.A Don't do it!
B	76-80	III	F/G Let arsenic deliver me
C	80-88	to i	Fi/D Was that a poison? D.A A poison right and proper
D	89-94	i	Fi/D The tragic sight
E	94-98	on V	F/G Cruel ones...see the dire effect...
F	99-104	to i	...of a desperate love
D	105-110	i	Fi/D The tragic sight
G	110-116	on V	All The sun's rays become dark for me
H	117-119	on V	All I tremble
I	120-137	to i	All nor can my tongue utter a word

Key: F: Ferrando, G: Guglielmo,
Fi: Fiordiligi, D: Dorabella,
D.A.: Don Alfonso.

As the table shows, texture D, bs. 89-94, is restored at bs. 105-110, with a different continuation (texture G) to that (E) of its earlier appearance.

One source of unity underlying this seemingly disparate collection of material is the considerable prevalence of dominant harmony. Of the 76 bars, no less than 37 - 48% - are predominantly based on root position dominant chords, or other dominant-functioning harmonies, giving the music a restless,

driving character which attenuates the articulations brought about by the changes in texture. Often the dominant appears for extended stretches, textures A, E, G, H and I being essentially prolongations of this harmony. The second of these constitutes a notable reminiscence of the opening of the Recitative and Duet no. 2 of Don Giovanni, although without exact harmonic correspondence:

Ex. 2.32

i)

Musical notation for Ex. 2.32, i). The score is for a piano and consists of two staves. The tempo is marked 'b.2 Allegro assai'. The music features a series of chords and melodic lines, with dynamic markings such as 'f' and 'ff'.

ii)




Musical notation for Ex. 2.32, ii). The score is for a piano and consists of two staves. The tempo is marked '116 Allegro'. The music features a series of chords and melodic lines, with dynamic markings such as 'f' and 'ff'.

i) K.527 (Text: (Anna, after Ex. 2.32, i) "But, O God, what dreadful sight confronts my eyes!"), ii) K.588 (Text: (All) "My fibre and soul tremble")

As seen from the translations, there is no textual or conceptual connection between these passages, only a common state of emotional intensity.

The G minor section is significant in that it contributes material to the two following sections of the Finale (III and IV; see Table 2.7, p. 139), with which ^{it} is loosely connected.



The rhythmic basis of texture C -  - returns in the E flat major section III at bs. 179-183. Furthermore, the triplets of texture D recur in bs. 198 ff., interspersed with the above quoted rhythm. In both the G minor and E flat major contexts, the triplets accompany the sisters contemplating the horror of their situation - "Il tragico spettacolo", and later "Dei che cimento è questo" ("Gods, what a trial is this!"). Note also that the latter passage refers clearly to rhythm of bs. 81-83 of texture C,  becoming  at "il tragico".

The key of G minor appears again at two further points in these sections of the Finale. After the entrance of Despina in section III, Don Alfonso explains the situation to her (although of course she knows exactly, or almost exactly, what is going on), recalling the poisoning episode by a return to its tonality in bs. 165-173.

Later, in section IV, the "answer" of "...what would be a long double fugue - except that there is only one voice at a time, and almost no accompaniment" (Rosen 1976, p. 317) is, normatively, in G minor, bs. 226-236.

These short G minor episodes are linked by the recall of a prominent melodic contour, the pitch series D-A-B flat-G from bs. 84-85 (texture C) of the G minor section, reinforcing particularly the textual link between i and ii below:

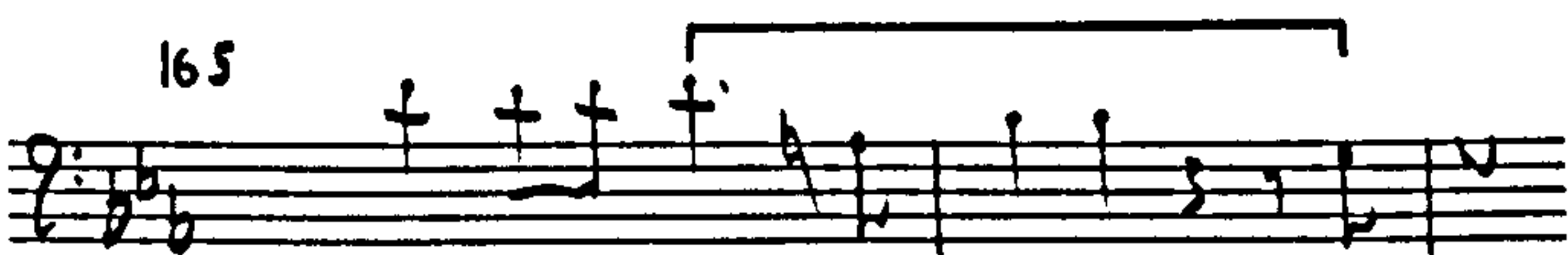
Ex. 2.33

i) section II



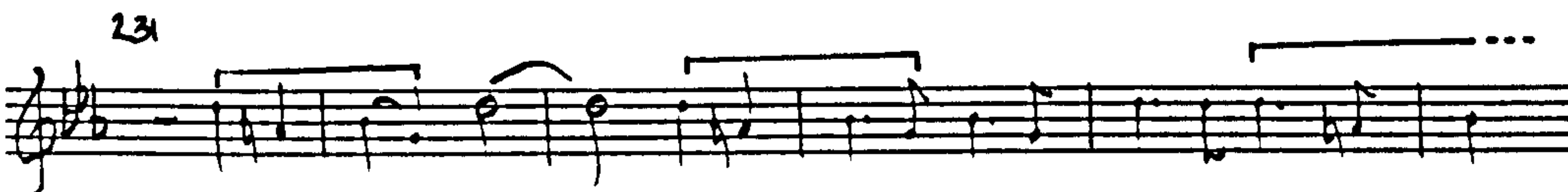
(Text: (Alfonso) "A poison right and proper")

ii) section III



(Text: (Alfonso) "Ah, alas, it's true. [Raving, desperate, they poisoned themselves!]")

iii) section IV



(Text: (Fiordiligi) "In such grievous moments who could abandon them?")

Finally, I hear the horn figure of bs. 160 ff. (section III) - just before Don Alfonso's brief return to G minor - as an echo of the trumpet figure of texture H:

Ex. 2.34

The image shows two musical staves. The first staff is labeled 'b. 116 Trombe in B^b' and contains a sequence of notes: G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃. The second staff is labeled '160 Corni in E^b' and contains a sequence of notes: G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃. Both staves have a treble clef and a common time signature. The first staff has a 'p' dynamic marking under the first note. The second staff has a 'p' dynamic marking under the first note and a slur over the last three notes.


 IV Choruses

With one slight qualification, Mozart's G minor choral music is liturgical, there being no choruses in this key in the operatic music. These pieces are:

Missa Brevis	K.65 (61a)	1769	"Benedictus"
Litany	K.125	1772	"Tremendum"
Missa Brevis	K.275 (272b)	1776	"Agnus dei"
Missa	K.427 (417a)	1783	"Qui tollis"
Requiem ²⁶	K.626	1791	"Rex tremendae"
			"Domine Jesu"

As Geiringer observes (in Landon and Mitchell 1956, p. 362), the short "Benedictus" of the early (Mozart's second) mass K.65 (61a) is related to the preceding "Sanctus" by the shared

²⁶ In these movements, only the voice parts and bass are complete. In both, the first violin part is also sketched-in but whereas in the "Rex tremendae" it has only a few missing sections, in the "Domine Jesu" it is very fragmentary, only commencing at b. 43. See Maunder 1988.

rhythmic figure  (violins). Stable regions here are founded on roots derived from an ascending tonic arpeggiation, bs. 1, 7 and 10. After four bars of G minor, B flat major is established as a third-divider in bs. 5-7, the piece cadencing on the dominant of D minor, bs. 11-13, in preparation for the repeat of the "Hosanna". For the organisation of the opening bars, see Chapter 5 Section II, 1, Ex. 5.10.

Similarly, only the first four bars of the "Tremendum" of K. 125 are in G minor. These give way to a motion toward and prolongation of the dominant of B flat major, bs. 4-9, as preparation for the concluding Allegro "ac vivificum Sacramentum", bs. 10-19. For the tetrachordal organisation of bs. 2-3, the tonic choral figure, see Chapter 6 Section IV, 2, Ex. 6.25.

The "Agnus Dei" of K.275 (272b) is a highly economical movement using one principal idea (Ex. 2.35, i, below) to articulate emphases on i, III, iv and i again, and a derivation (Ex. 2.35, ii a, b, c) to establish the dominants of these regions prior to their thematic appearance. The second tonic statement, bs. 21 f., is extended, after the model of the mediant and subdominant forms, its bass introducing a retrograde (Ex. 2.35, iii a) of the bass motion of the preparatory dominant material, bs. 19-21 (Ex. 2.35, ii c), as a slight deviation from the analogous bass motions of bs. 6-8 (Ex. 2.35, iii b) and 13-15 (Ex. 2.35, iii c).

Ex. 2.35

i)

Musical notation for exercise i) in G major, 2/4 time. The piece consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). The notation includes a first ending bracket labeled 'b.1' and a 'str.' (string) marking. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

ii)

Two empty musical staves for exercise ii), with a downward-pointing arrow indicating the starting point for the exercise.

a)

Musical notation for exercise ii) a) in G major, 4/4 time. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). The notation includes a first ending bracket and a 'foll.' (follow) marking. The melody in the right hand is primarily eighth notes, and the left hand has a bass line with eighth notes.

b)

Musical notation for exercise ii) b) in G major, 4/4 time. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). The notation includes a first ending bracket and a 'foll.' (follow) marking. The melody in the right hand is primarily eighth notes, and the left hand has a bass line with eighth notes.

c)

Musical notation for exercise ii) c) in G major, 4/4 time. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). The notation includes a first ending bracket and a 'foll.' (follow) marking. The melody in the right hand is primarily eighth notes, and the left hand has a bass line with eighth notes.

iii) a)

Musical notation for exercise iii) a) in G major, 7/8 time. The right staff has a treble clef and a key signature of one sharp (F#). The notation includes a first ending bracket and a '21' marking. The melody in the right hand is primarily eighth notes, and the left hand has a bass line with eighth notes.

b)

Musical notation for exercise iii) b) in G major, 7/8 time. The right staff has a treble clef and a key signature of one sharp (F#). The notation includes a first ending bracket, a '6' marking, a 'b.f.' (basso continuo) marking, and an 'n.b.' (nota bene) marking. The melody in the right hand is primarily eighth notes, and the left hand has a bass line with eighth notes.

c)

Musical notation for exercise iii) c) in G major, 7/8 time. The right staff has a treble clef and a key signature of one sharp (F#). The notation includes a first ending bracket, a '13' marking, a 'b.f.' (basso continuo) marking, and an 'n.b.' (nota bene) marking. The melody in the right hand is primarily eighth notes, and the left hand has a bass line with eighth notes.

The tonal layout here is that of most of the two-reprise arias, with monte ascent from the mediant - appearing initially in its minor form, b. 6, as an exact transposition of b. 1 (Ex. 2.35, iii b) - via iv (Ex. 2.35, iii c) to the home dominant (Ex. 2.35, ii c), in preparation for a recapitulation of the opening idea in its original key:

Ex. 2.36

The musical score for Example 2.36 is presented in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The first system covers measures 1 through 10. The second system covers measures 13 through 24. The score includes melodic lines, chord symbols, and figured bass notation. The key signature is one flat (B-flat major/G minor). The tempo and meter are not explicitly stated but appear to be common time.

Measure numbers are indicated above the staves: 1, 3, 6, 9, 10 in the first system; 13, 17, 19, 21, 22 ~, 23, 24 ~ in the second system. Chord symbols and figured bass notation are provided below the piano part.

After the last G minor cadence, B flat major is again secured as preparation for the following "Dona nobis pacem", the bass and upper voice motions being analogous to those of the preceding G minor material (cf. with bs. 6-8 and 13-15).

The "Qui tollis" of K.427 (417a) is the most elaborate of the G minor choral pieces; indeed it is, arguably, the greatest

of all Mozart's liturgical choruses. In 1785 the composer reused the completed sections of the mass (adding two new arias) for the cantata Davidde Penitente K.469, to a text believed to be the work of Lorenzo da Ponte.²⁷ The music of the "Qui tollis" was used for the chorus no. 7, "Se vuoi puniscimi" (the text of which is also given in Appendix 4) and, aside from necessary rhythmic adjustments in the vocal parts to accommodate the new text, was unchanged.

It is composed of three great tableaux, framed by an introduction and coda, each of which has an underlying tonal motion from tonic to dominant. Mirroring the whole form, each tableau is constructed from an internal trinity of three distinct textural types: the opening choral idea, a closing passage of syncopated figures and a central connecting mass of prolonged dominant. The latter emphasises a different region in each of its three versions, being generated by the dissimilar endings of the three statements of the opening choral idea. Each dominant area ends by deflecting the end cadence, with the expected (local) tonic becoming a (local) dominant, the syncopated figures then securing the home dominant as preparation for the next tableau or, at the end, the coda. The total form is represented below:

²⁷ See Köchel 1983, pp. 509-510. Hildesheimer disputes this: 1983, pp. 137-138.

Table 2.9

Tableau	Texture	Bars	Tonality	Text
Introduction		1-2	i	
I	Principal idea (A)	3-8	i - III	Qui tollis
	Prolonged dominant (B)	9-14	V of III	"
	Syncopated figures (C)	15-18	V of VI - V of i	miserere
II	A	18-21	i - V of v	Qui tollis
	B	22-27	V of v	"
	C	28-32	V of i	suscipe
III	A	32-37	i - V of i	Qui sedes
	B	38-43	V of i	"
	C	44-52	V of iv - V of i	miserere
Coda		52-56	i	"

A more detailed analysis is shown in Ex. 2.37. The three tableaux (I, II, III) are laid out horizontally with the vertical columns demarcating their three principal components (A, B, C). Only the essential voice leading of the B components is shown, consisting of the soprano part of coro I and a simplified bass, whereas the C components are represented by an analytic reduction:

A

Musical score for section A, measures 10-20. It features a piano accompaniment with a treble and bass clef and a vocal line. The piano part includes chords and arpeggiated figures. The vocal line has notes with stems and beams. Measure numbers 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, and 20 are indicated. There are 'etc.' markings and Roman numerals I, II, III.

B

Musical score for section B, measures 21-40. It features a piano accompaniment with a treble and bass clef and a vocal line. The piano part includes chords and arpeggiated figures. The vocal line has notes with stems and beams. Measure numbers 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are indicated. There are 'etc.' markings and Roman numerals I, II, III.

C

Musical score for section C, measures 41-52. It features a piano accompaniment with a treble and bass clef and a vocal line. The piano part includes chords and arpeggiated figures. The vocal line has notes with stems and beams. Measure numbers 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, and 52 are indicated. There are 'etc.' markings and Roman numerals I, II, III.

The main idea of the A components, bs. 3-5, 18-20 and 32-34, is based upon a descending chromatic tetrachord figure. This structure is similar to that of the "Tremendum" of K.125 mentioned above (see Chapter 6 Section IV, 2, Ex. 6.25). B flat major is reached in b. 8 and its dominant is then prolonged in bs. 9-14 (B component). Instead of the expected cadence on B flat, the dominant of VI (IV of III) is sounded in b. 15, and is then connected to the home dominant, b. 17, by an intermediate V of VII, bs. 16-17, producing a monte ascent by dominants,²⁸ the local tonics of these being unstated (C component).

Resolution of the dominant initiates the second tableau. The A component ends on a 6-3 on B flat, b. 21, and the motion 6-sharp 6 converts this first inversion tonic into an augmented sixth chord in v, the dominant of which is then prolonged in bs. 22-27. By analogy with bs. 14-15, the dominant of i, not i in v, is presented in b. 28. Section C here, bs. 28-32, amounts to a ponte prolongation of the home dominant with an internal neighbour-note emphasis on iv (6-3 on E flat) in b. 31.

The ensuing third tableau A component introduces a subtle reference to the C component of tableau I. The harmonies on B flat, b. 35, and C, b. 37, are both of dominant function (see the G flat in b. 35), and in their drive to the dominant of b. 37 recreate the monte by dominants of that earlier section. The prolongation of the home dominant in B, bs. 38-43, is analogous to the earlier dominant prolongations and is related to the first, bs. 9-14, by the use of registral invariance (see above, p. 122). The pitch successions f^2-e flat²-d²-c²-b flat¹

28

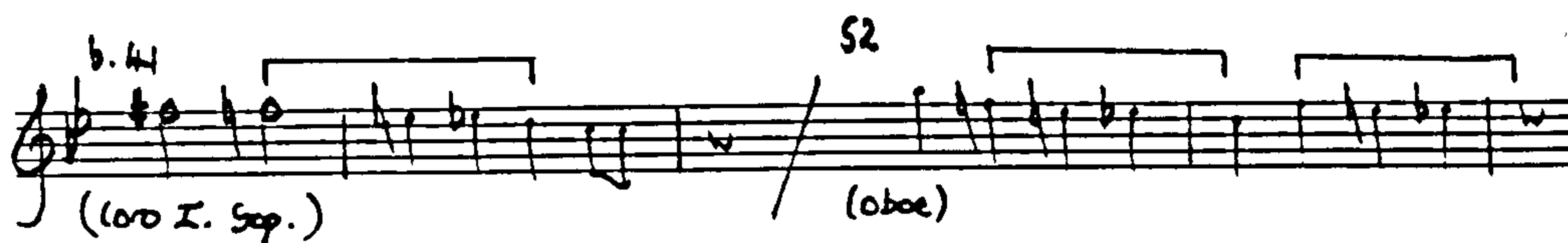
See Chapter 1 Section II, 3.

(treble, bs. 12-14) and c-d-e flat (bass, b. 13) of I B recur in the different tonal context of bs. 41-43 (treble) and b. 42 (bass) of III B (see the bracket in Ex. 2.37), save for an extra e natural² in b. 42 of the later passage of which more below. Hence the modification of the cadence of bs. 43-44 (cf. bs. 14-15, 27-28) with 6-5, as against the earlier 4-3, upper voice motion over the dominant. In accordance with the established pattern, section III C opens with V of iv. This harmony and its resolution, bs. 44-45, are reiterated sequentially, bs. 45-46, to reach the home dominant. As shown below, the prolongation of the latter in bs. 46 ff. introduces a reference to the progression of bs. 36-37 (III A):

Ex. 2.38

The coda, bs. 52-56, is an extended tierce de picardie, prolonging the tonic with internal subdominant inflexions and, in the course of this, alluding to the melodic line of bs. 41-42 - part of the reminiscence of bs. 12-14 in 41-43, the extra E natural in the later passage becoming understandable:

Ex. 2.39





I now come to a point of some importance to a consideration of this chorus. As Rosen observes, it "...comes almost directly from [Handel's] Israel in Egypt,²⁹ but with a more personal use of both chromaticism and syncopation" (1976, p. 368). More precisely, certain prominent features of the E minor chorus "The people shall hear"³⁰ - regarded by D.F. Tovey as Handel's finest - from the Oratorio of 1738 are used by the later composer as a starting point and focus for his application of the archaism that is one of the fundamental resources of his, and most other late 18th-century composers', liturgical style. These choruses have the following common features:

- 1) Time signature C, tempo designation largo (Handel: "e staccato" - see 2).

²⁹ Introduced to Mozart, together with other works of Handel and J.S.Bach, by Baron van Swieten in the early 1780s.

³⁰ The text of this chorus is:

The people shall hear and be afraid; sorrow shall take hold of them; all the inhabitants of Canaan shall melt away: by the greatness of thy arm, they shall be as still as a stone, till thy people pass over, O Lord, till the people pass over which thou hast purchased.

2) Use of the rhythm  (Handel's  assuming "double dotting" in performance). In Mozart this is maintained continuously; in Handel it is used less rigorously after the opening and abandoned after b. 60.

3) Use of descending chromatic tetrachord figures: in Handel only in the instrumental introduction (bs. 1-5: see Chapter 6, f.n. 17); in Mozart in the introduction and the principal choral idea, in all its statements.

4) The first choral entry is on the second beat of the bar (Handel, b. 6, Mozart, b. 3), on [^]5 and in the context of dominant harmony.

Other influences are more subtle. Mozart does not attempt to model the overall form of his chorus on Handel's, the tripartite structure of the "Qui tollis" reflecting a classical concern with the large-scale symmetries at the heart of sonata style and, possibly, a form of trinity symbolism (three groups of three). Having said this, the composer may have derived the idea for the B sections of his three tableaux, the areas of prolonged dominant harmony, from the dominant pedal points occupying the second part of Handel's chorus, supporting the wonderfully pictorial figures for "till thy people pass over".

At the end of Mozart's dominant prolongations, the motion 4-3 over the dominant brings the flattened - as against the expected sharpened - (local) leading note (bs. 14, 27 and 43).

This note is then retained as the seventh over the new bass, as the following abstract shows:

Ex. 2.40



Mozart makes much of this effect. It is derived, it seems, from the following bars of Handel, almost lost, however, in the powerful drama of the earlier chorus:

Ex. 2.41³¹

(Text: "sorrow shall take hold of them")

These bars are the central component of a motion from the dominant of B minor, b. 15, to a Phrygian cadence on the home dominant, b. 23, eliminating the dominant function of F sharp with A natural - not the expected A sharp - held over as the seventh of B. The following interruption on VI is not utilised by Mozart.

³¹ Bars 18-20 of the organ part supplied by Mendelssohn to his 1844 edition of the score.

The "Rex tremendae" of the Requiem is built around two central blocks of imitative counterpoint, bs. 7-11 and 12-15, which articulate a progression through the circle of fifths as a prolongation of the dominants of *i* and *v* respectively. These are connected by the pivotal b. 11, which resolves the home dominant and introduces V of VII. Resolution of the latter gives way to V of *v* for the start of the second contrapuntal passage, in which tenors and basses take the figures previously assigned to sopranos and altos and vice-versa.

As the voice-leading reduction of Ex. 2.42 (below) shows, transposition of the bass motion of the first passage (Ex. 2.42 i) naturally renders its upper voice line d^3-a^2 as the inner voice motion d^1-a in the second (Ex. 2.42 ii). More significantly, the upper voices of the second passage are adjusted with respect to the first - exact transposition is shown in Ex. 2.42 iii. The expected inner voice line $b \text{ flat}^1-g^1$, bs. 13-15, is placed in the upper voice as $b \text{ flat}^2-g^2$, the non-transpositionally derived inner voice $e \text{ natural}^2-d^2-c \text{ sharp}^2$ of these bars alluding to the motion $e \text{ flat}^2-d^2-c^2$ in the same voice of the analogous bs. 8-11:

Ex. 2.42

i)

ii)

iii)

The image displays three examples of musical notation, labeled i), ii), and iii). Each example consists of two staves: a treble clef staff and a bass clef staff. Example i) shows a melodic line in the treble staff with a 'b.7' marking above the first measure and a double bar line in the fifth measure. Example ii) has '12' and '15' markings above the first and fifth measures respectively. Example iii) has '(12)' marking above the first measure. All examples feature complex melodic lines with many slurs and ties, and a bass line with fewer notes and some ties.

Note the "late" resolution, by half a bar, of the c^2 of $b.$ 10 to b flat¹ in $b.$ 11; in the second passage, the resolution of the equivalent g^2 in $b.$ 15 is even later, by one and a half bars, f^1 appearing in $b.$ 17.

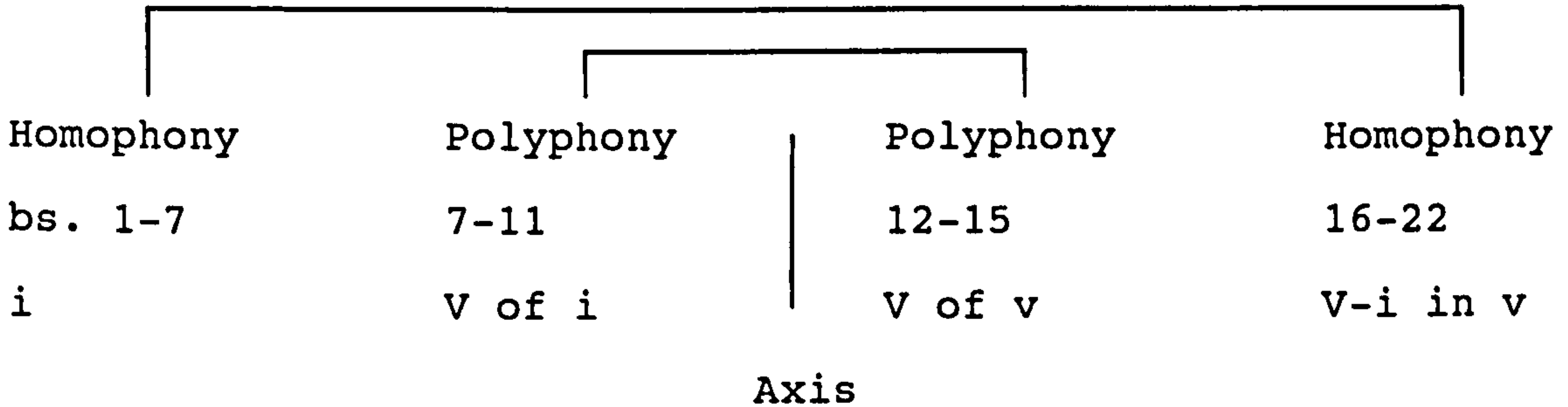
These contrapuntal blocks are framed by the homophonic outer sections, $bs.$ 1-7 and 16-22, the soft closing figures for "salva me" subtly transfiguring in the new tonal context (the dominant minor, as in the "Benedictus" of K.65 (61a)) the third descents of the grand opening gestures:

Ex. 2.43



Thus the total form has a symmetrical organisation:

Fig. 2.5



The "Domine Jesu" of this work is, by virtue of its extended, episodic text, a succession of contrasting textures. Nevertheless, the permeation of formal and structural aspects of sonata style seen in the ostensibly non-sonata pieces KK.416 and 275 (272b) is also in evidence here.

Using the "exchange of dominants" mechanism³² of "Ach ich fühl's" and other arias (see Ex. 2.4, p. 89 above), B flat major is established in bs. 7-9 ("de poenis"), the material articulating it being then restated on iv in bs. 9-11. A return of the material of bs. 1-3 in A flat at bs. 15-17 ("libera eas") is,

³² This is the only logical progression suggested by Mozart's bass, D - C - B flat, here.

#	b4	5
	3	3

similarly, restated sequentially on iii, bs. 18-20, concluding what may be read as a closed mediant area, bs. 7-20, prolonged by neighbouring harmonies on iv and flat II.

The following fugato at "ne absorbeat eas", bs. 21-30, opens in the subdominant and moves to a heavy emphasis on the home dominant, bs. 30-32. In view of this, the whole of the material from bs. 7 to this point may be read as having the character of second group and monte ascent to V.*

Furthermore, there follows a rhythmically displaced tonic recapitulation of the opening idea, now recast as the fugato "sed signifer", bs. 32 ff. This leads to a similarly displaced version of the texture of bs. 4 f. in bs. 40 f. which regains G minor after the subdominant-wise motion of the fugato (reaching E flat by b. 40):

Ex. 2.44

The image shows two systems of handwritten musical notation. The first system is labeled 'b. 4' and the second system is labeled '40'. Both systems consist of a treble clef staff and a bass clef staff, with various musical notations including notes, rests, and accidentals. The notation is in G minor, as indicated by the one sharp (F#) in the key signature. The first system shows a melodic line in the treble clef and a bass line in the bass clef. The second system shows a similar texture, but with a different rhythmic and melodic treatment, reflecting the 'rhythmically displaced tonic recapitulation' mentioned in the text.

The dominant of b. 43, corresponding to that of b. 7, prepares the concluding fugue "quam olim Abrahae", bs. 44-78, a

completion of the tendency - from homophony via fugato - toward this texture underlying the movement.

Notice at the end of the fugue, after the dominant pedal of bs. 61-64, the dominant-centred voice-exchange of bs. 65-66. Similar structures have been noted in Section I, 7:

Ex. 2.45

The image shows two musical staves. The top staff is a vocal line in G minor (one flat) with a 2/4 time signature. The first section, labeled 'bs. 65-66', shows a melodic line with a circled interval of a major sixth (F4 to D5) and a circled interval of a major third (D5 to F5). The second section, labeled '33-34', shows a similar structure with a circled interval of a major sixth (F4 to D5) and a circled interval of a major third (D5 to F5). The bottom staff shows the harmonic accompaniment for the same sections, with chords and bass notes. The first section is labeled 'Domme Jesu' and the second is labeled 'Ach ich All's'. A dashed line is drawn below the musical notation.

V Treatment of the Augmented Sixth Chord

It remains to consider a prominent feature of a number of these pieces in detail. This is the preparation of dominant harmony by the augmented sixth chord. The occurrences of this progression in the G minor vocal music are listed below:

I Arias

"Betracht"	bs. 3-4, 7-8, 18-19.
"Nel sen"	-
"Ma qual"	-
"Vorrei"	bs. 9-10 (143).
"Padre"	bs. 77-78, 79-81.
"Tiger!"	bs. 73-74, 90-91, 124-125.
"Traurigkeit"	bs. 1-2, 3-4, 67-68, 69-70, 126-127.
"Da schlägt"	bs. 16-17, 40.
"Zum Leiden"	-
"Ach ich fühl's"	bs. 5-6, 6-7, 29-30.

II Other Solos

1) Concert Arias

"Il cor dolente"	bs. 132-133.
"Mia speranza"	-

2) Lieder

"Wer ein Liebchen"	bs. 20-21.
"Ihr Mädchen"	bs. 12-13.

III Ensembles

"Dein Trotz"	bs. 2-3.
"Doch ach"	bs. 96-97, 141-142.
"Si, mora"	bs. 70-71, 129.

IV Choruses

"Benedictus"	b. 2
"Tremendum"	-
"Agnus dei"	bs. 1-2, 20, 21-22.
"Qui tollis"	bs. 31-32, 37-38.
"Rex Tremendae"	-
"Domine Jesu"	bs. 43, 66.

Partly by virtue of the upper ($\hat{6}$) and lower (sharp $\hat{4}$) neighbour-notes to the dominant chord from which it is constructed, the augmented sixth chord on the submediant degree of a region has acquired, in western music, a strong sense of directionality toward a dominant.³³ The latter, if heard as such, is also strongly directional and our ear is rarely satisfied until such harmonies are - by our culturally learned standards - correctly resolved. Consequently, the progression:

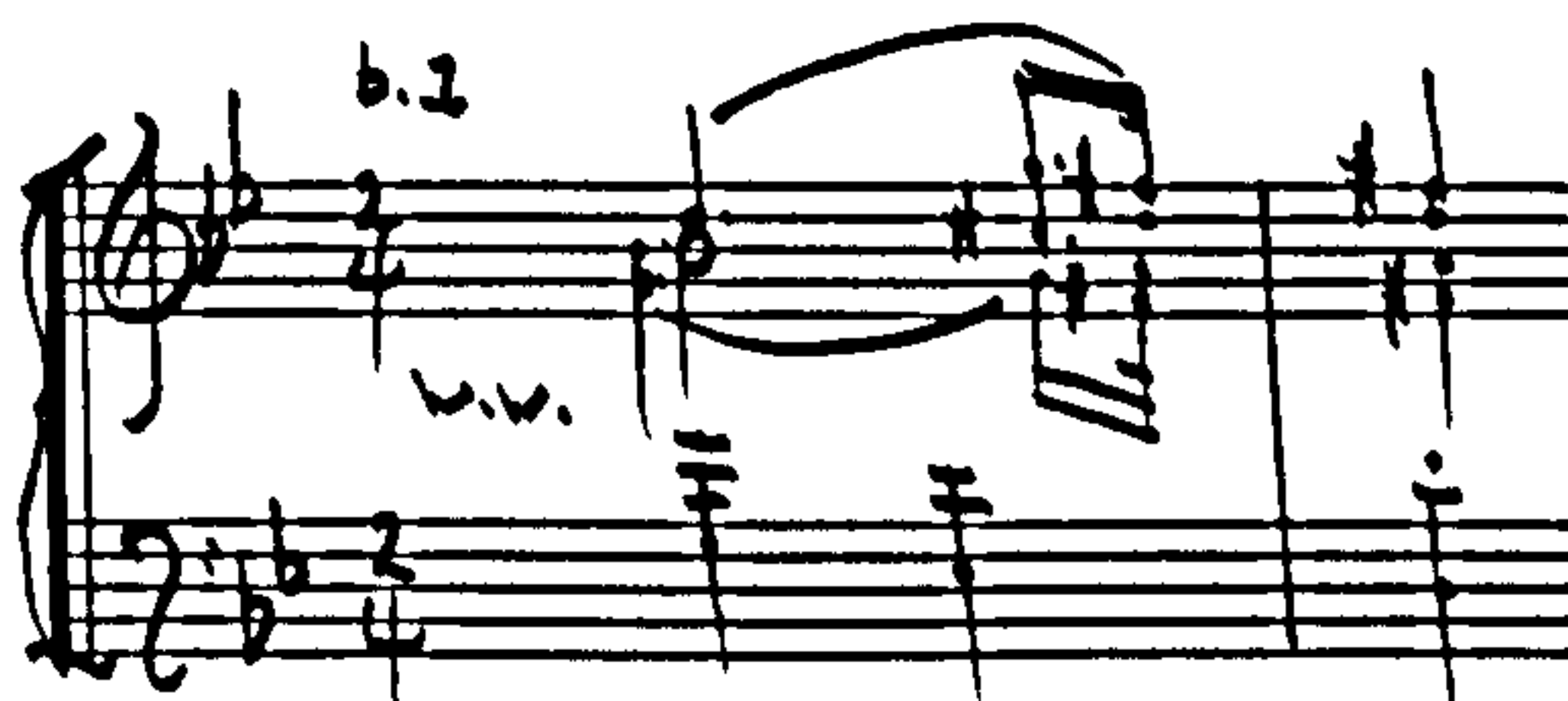
Ex. 2.46



- a common term in Mozart's minor mode style - involves two levels of tension, a high level (augmented sixth) and a slightly lower one (dominant). In vocal music this acquired psychological concomitant of the progression renders it ideal for use as a musical analogue to a wide variety of textual and dramatic situations in which tension, intensity and expectation are articulated. This is in addition to the purely musical functions such progressions serve.

Given their static, contemplative nature (see the extract from Steptoe 1987 cited on p. 81), the tensions paralleled by the numerous uses of this progression in the arias are necessarily internalised. Of these, the opening figure of "Traurigkeit", bs. 1-2 etc., is perhaps most striking, having thematic significance. It is clearly intended as a direct musical analogue to the word "sadness", intensifying the tensions of its constituent harmonies by suspensions, anticipations and an unorthodox resolution of the seventh which create biting dissonance by combination of D and E flat:

Ex. 2.47



In the ensemble music, with its dynamic situations, the progression is closely linked to the unfolding action. In "Dein Trotz", it is the main content of the three-bar recitative and provides the musical counterpart to Bastien's question "Your spite increases through my suffering?", the dominant having analogy with the state of expectation aroused when a question is posed.

Belmonte's "many secret cares", "Doch ach" bs. 95-97, seem focused in this progression, Konstanze's reply of bs. 97 ff. avoiding the expected tonic resolution as a counterpart to her new state of anxiety.

Perhaps the most telling uses of the progression, however, are to be found in "Si, mora",³⁴ it constituting a perfect musical equivalent to the sisters' rude awakening from their voluptuous self pity at "Stelle che grida orribili!", bs. 69-71.³⁵ Later at bs. 128-129, interruption of the cadence and retention of the melodic A generates a "French sixth" chord in the latter bar - probably the most prominent example of this harmony in all Mozart.³⁶ The following sharp 6-5-3 on A of bs. 130-132 has a dominant function (the composer eschews a conventional dominant here); its shapeless articulation and disintegrating texture are

³⁴ The high content of dominant harmony here - having the psychological qualities of tension and expectation outlined above - has already been remarked upon.

³⁵ Lüthy speaks, erroneously, of "ein neapolitanischer Sextakkord" here (1931, p. 82).

³⁶ It normally arises in Mozart as a means of avoiding consecutive fifths: see Die Entführung, no. 4 ("O wie ängstlich"), bs. 58-59, where B is anticipated prior to its statement as the fifth of the dominant.

analogous to the dislocation of the drama and the speech-numbing panic the characters feel, or affect to feel.

Summary

In conclusion, the salient characteristics of the G minor vocal music are summarised below.

Arias and Other Solos

- 1) All but one of the solo arias conform to the two-reprise formal type.
- 2) Most of the arias fall into two groups with respect to the criteria of time signature and tempo designation. One is characterised by common time and a lively tempo, the other by non-common time and a moderately slow tempo. This is in association with a distinction in which the first group has texts concerned with intense agitation and the second has texts of a more subdued nature all linked by a common theme, the experience of separation and loss. The text of the recitative "Mia speranza adorata" also deals with these last subjects.
- 3) According to normative procedure, all of the two-reprise form arias have the mediant as second key area.

- 4) As is logical, the monte species is the most frequently employed form of X section, occurring in eight out of nine examples. In "Tiger!", the normative subdominant is substituted for by the submediant. In the ternary "Nel sen", a mediant area and monte ascent to V are incorporated within the first two sections producing a structural organisation similar to that of the two-reprise arias.
- 5) Treatment of the form is highly flexible, particularly in the later examples. This is most in evidence in the disposition of the recapitulation, which is often extensively modified with respect to its first reprise model.
- 6) The device of secondary development is employed in five of the arias, "Nel sen", "Tiger!", "Padre, germani", "Zum Leiden" and "Ach ich fühl's".
- 7) Two significant dimensional/proportional affinities between arias have been identified. This feature is an element in the apparent "pairing" of "Padre, germani" and "Traurigkeit", which reinforces their shared time signature and tempo designation and certain formal similarities. "Zum Leiden" and "Ach ich fühl's" are also very closely related in this particular.
- 8) A thematic connection has been identified between these last two pieces (see Ex. 2.20, p. 120), together with an affinity between the opening themes of "Da schlägt" and "Ach ich

fühl's". The recurrence of particular figures in certain of the arias has also been observed.

9) The device of registral invariance has been observed in a few pieces, although without consistent pattern in its distribution or exact nature.

With reference to the point made on p. 84 concerning the relationship of musical elements to textual content, it seems the case that:

i) Only the contrast of tempo distinguishes the group of "loss" arias from the other G minor arias. On the basis of the particular paradigms employed here, no significant configuration or combination of structural/compositional features demarcates the two groups.

ii) Only their shared time signature and tempo designation clearly distinguishes the two arias with "sub-genuine" textual content, "Da schlägt" and "Zum Leiden", from the remainder - the rest of the "loss" group or the G minor arias generally. On the basis of the particular paradigms employed here, no significant combination of structural/compositional features demarcates the two pieces. For whilst these two arias are related in the above respect, they contrast with regard to other factors: the organisation of their X sections is dissimilar, as is the mechanism by which the mediant is established.

Furthermore, both show significant affinities with pieces having "genuine" textual content. In addition to the above-mentioned thematic reminiscence between "Da schlägt" and "Ach ich fühl's", note particularly the following connections between "Zum Leiden" and "Ach ich fühl's". These arias have the following common features despite the contrast of textual veracity:

- a) The use of a Chromatic Descending Fifth-Progression to approach ("Zum Leiden") or prolong ("Ach ich") the end-X section dominant (see pp. 94, 105).
- b) The thematic connection referred to in point 8 above.
- c) Dimensional and proportional similarity more pronounced than that identified between "Da schlägt" and "Zum Leiden" (see Section I, 6, points 3 and 4, p. 118).

Of course perhaps Mozart did not intend a thoroughgoing structural differentiation of the groups in points i and ii above (or may theoretically have done so by features not considered here), being content to demarcate them only through tempo and time signature. With respect to ii, this may have provided the only connection the composer felt inclined to make (if it is conscious), a predominance of inter- over intra-work factors eliciting the similarities outlined in points a-c above.

Ensembles and Choruses

No common textual, structural or compositional characteristics relate the ensemble music in G minor. The examples from Die Entführung aus dem Serail and Così fan tutte are linked by their occupying analogous positions - G minor second sections in D major central finales of C major works - although having different formal organisations, as befits the nature of their texts.

Similarly, the choral music in G minor is not connected by any common textual, structural or compositional characteristics.

Chapter Three

**Minor Key Minuets:
A Comparative Study**

Chapter Three

Minor Key Minuets: A Comparative Study

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Introduction

It is well known over half the world, and in all classes, and although the greater part of men still considers it the easiest part of dancing, yet in the judgement of connoisseurs it takes the prize from all others...The minuet is the queen of all dances...

(C.J. Von Feldtenstein, Die Kunst nach der Choreographie zu tanzen und Tänze zu schreiben, 1767. As cited in Allanbrook 1983 p. 33.)

According to Ratner, the minuet was the most popular dance in the Classical period. He observes that

Originally it was associated with the elegant world of court and salon. It was described as noble, charming, lively, expressing moderate cheerfulness by virtue of its rather quick triple time. In classic music, compositions entitled minuet or menuetto covered a wide range of expression from the frankly humorous to the deeply pathetic.

(1980, pp. 9-10)

The "deeply pathetic" is a relatively infrequent affect in late 18th-century music; more so than at any other time in the tonal period, the minor mode with which it is almost invariably associated represented to the contemporary ear a troubling harmonic-mode dissonance, with respect to the more stable, "perfect" major. Consequently, the minor is usually reserved for points of instability¹ within the framework of the major - the transitions and development sections of sonata movements, for example. Works in the minor tend, therefore, to represent an

¹ The German term Molleintrübung ("darkening into the minor"), is appropriate here. See Meyer 1956, pp. 222-226 for a convincing analysis and explanation of the affective properties of the mode.

unusual overall sonority and, by implication, an extreme point on the boundaries of the accepted style. When the minor mode is employed for the minuet - orientated, like most dances of the period, to the major - there is a degree of stylistic conflict, barely perceivable now but prominent in the 18th Century, between the expected musical articulation and its actual, somewhat disruptive realisation. A similar point, cast in more general terms is made by Keller apropos of Haydn:

The mature Haydn minuets are always composed against the background of the minuet; widely varied as are their complex meanings, these always depend on, indeed consist in, the tensions he establishes between the minuet-like expectations he creates and what, in the foreground, in the actual music, he does instead. So far as the symphonic minuet is concerned, literally all great composers followed this course of action, and to reduce any of his or their minuets to their minuet-like background (as, alas, frequently happens) is, simply, to divest them of their meaning.

(1986, p. 57)

This chapter attempts an investigation of a number of Mozart's minuets and trios in minor keys with a view to the identification of elements predominant in or exclusive to the pieces in G minor.

Such pieces lend themselves particularly well to this type of investigation for, as Rosen maintains,

...within a miniature form certain stylistic details which cannot be reduced as much as the whole form stand out in high relief.

(1980, p. 112)

The natural tendency toward brevity and clarity characteristic of minuets and trios thus makes them ideal material for stylistic and comparative analysis; samples may be fairly sizeable, and therefore reasonably representative, yet also manageable.

II Methodology

I propose here to compare a group of minuets and trios in G minor with a group in other minor keys. The former contains, to my knowledge, all the composer's minuets and trios in this key. The other group is selected so as to provide a sample which is chronologically and tonally representative, while at the same time reflecting the predominance of pieces in the keys of D and C minors. A complete list of Mozart's minuets and trios in ^{minor} keys other than G minor is given in Appendix 5.

It must be stressed that, given the nature of the present enquiry, the minuets and trios in other minor keys clearly cannot be treated as a homogeneous group in the same manner as the G minor pieces and that, although beyond the scope of the present study, an ideal methodology would involve the comparison of the G minor pieces with groups containing a similar number of pieces in D and C minors, and larger numbers of pieces in the less frequently employed minor keys. Given these limitations, key groupings within the non-G minor pieces will, where appropriate, be borne in mind when making comparisons.

The twenty-eight pieces constituting the sample are:

Pieces in G minor

- | | |
|----------------------|---------------------------------|
| 1) K.9 Minuet II | 8) K.250 (248b) III |
| 2) K.11 II, Minuet | 9) K.287 (271H) III, Trio |
| 3) K.63 IV, Trio | 10) K.361 (370a) II, Trio
II |
| 4) K.113 III, Trio | 11) K.387 II, Trio |
| 5) K.172 III, Trio | 12) K.498 II, Trio |
| 6) K.183 (173dB) III | 13) K.516 II |
| 7) K.240 III, Trio | 14) K.550 III |

Pieces in Other Minor Keys (Key)

- | | |
|--------------------------------|--|
| 1) K.110 (75b) III, Trio (E) | 8) K.361 (370a) IV, Trio
I (B flat) |
| 2) K.114 III, Trio (A) | 9) K.375 II, Trio (C) |
| 3) K.158 III, Trio (F) | 10) K.388 (384a) III (C) |
| 4) K.173 III (D) | 11) K.421 (417b) III (D) |
| 5) K.203 (189b) VI, Trio (D) | 12) K.465 II, Trio (C) |
| 6) K.250 (248b) V, Trio (D) | 13) K.499 II, Trio (D) |
| 7) K.334 (320b) V, Trio II (B) | 14) K.581 III, Trio I (A) |

The comparisons are made on the basis of a number of structural and compositional criteria, background and foreground in nature, chosen in order to give as broad a view of the genre as possible in the space available. The majority of these are derived from the nature of the form itself, as outlined in Chap-

ter 1 Section II, yet all are variable and flexible enough to function as elements of objective/structural key characterization (see the Introduction, Section III, 2). These are outlined below, divided into three main categories and eight subdivisions.

1 Relationship with Associated Minuet/Trio

A) **Choice of Key Relationship:** The minuets and trios will be classified into four categories according to their key-relationship with the associated piece:

Type 1: Indicates a minor key minuet.

Type 2: Indicates a trio in the tonic minor of the minuet.

Type 3: Indicates a trio in the submediant of a (major key) minuet.

Type 4: Indicates a trio in the mediant of a (major key) minuet.

B) **Relative Foreground Rhythmic Activity:** Each piece is judged to have either a lesser, equivalent or greater degree of rhythmic activity with respect to the associated minuet or trio, on the basis of the estimated average number of "attack points" per bar (see Yeston 1976, pp. 39 ff.).

C) **Thematic Derivation:** Concerns cases of derivation of material in the trio from the minuet.

2 Formal and Structural Aspects

See the outline of two-reprise form given in Chapter 1 Section II.

D) **Fundamental Structure:** This will be represented by diagrams using the format of those in Chapter 1 Section II, 3 (after Schenker 1979, Fig. 26). In addition to showing the form and disposition of the Ursatz, these also naturally indicate the tonality at the end of the first reprise and the species of the X section.

E) **Secondary Development:** Note that in contrast to the large-scale sonata structures to which Rosen refers in the definition of secondary development outlined in Chapter 1 Section II, 5, the third period of a minuet or trio is often too short to admit of elaborate subdivision. Consequently it is not always easy to distinguish between secondary-developmental, tonally-adjusting and form-concluding subdominant inflexions for in the minuet period certain tonal functions may elide. Similarly, these confines of space clearly reduce a composer's scope for harmonic and motivic development.² In contrast to its often expansive treatment in larger forms, secondary development is therefore necessarily rendered elliptically in these smaller structures.

² Given their independence, better harmonic and/or motivic development. Of course a new emphasis on the subdominant constitutes itself an harmonic development.

F) **Dimensions and Proportions:** As in the similar treatment of the solo arias in Chapter 2 Section I, 6, the three principal periods of the form - first reprise, X section and restoration of the first reprise - are expressed in terms of bar lengths and ratios.

3 Texture

G) **"Continuo Bass" Texture:** In her discussion of the minuet, Allanbrook records that

By 1770 it had split into two distinguished types, both used by Mozart. The first retained the look and tempo of the original; the second had slowed down considerably, admitting eighth notes to its figuration in a prominent role.

(1983, p. 33)

The original, the early 18th-century court minuet, is characterised by even rhythmic motion - an average of two or three attack points per bar - clear articulation and the even weighting of each beat.³ As an example of this style from the later part of the century, Ratner (1980, pp. 65-66) cites the Menuetto from Eine Kleine Nachtmusik K.525 of 1787:

³ As Allanbrook represents it, -ūū|-ūū (ibid., p. 34).

Ex. 3.1



While Mozart's minuets and trios make use of a much greater variety of rhythmic devices than the above texture admits, these stereotyped gestures are often introduced in cadential passages to emphasise points of articulation and closure. As such they constitute a deliberate reference to the archetype which serves, I suggest, to reorient the listener after what are often very unminuet-like digressions to remote harmonic, rhythmic and textural areas.⁴

Given Ratner's characterisation of the lower part of such passages as a "continuo bass" (for obvious reasons), I shall designate these references to older minuet style as "Continuo Bass Texture".

H) **Rhythmic and Metrical Distortion:** As asserted above, Mozart's minuets and trios are characterised by a greater degree of rhythmic variety than was employed in the court minuet; indeed this is generally the case in the late 18th-century

⁴ Such textures are not confined to the minuet: see K.183 (173dB) IV, bs. 34-35, 56-57, 60-61 66-67, 70-71 etc., and K.550 I, bs. 90-91, 93-95, etc.

symphonic - as against functional - minuet. At the extreme point of this freedom lie various techniques of distortion which create rhythmic and metrical irregularity and which would have produced the greatest degree of conflict, to the 18th-century ear, between the expected musical articulation of the genre and its actual realisation.

II Commentary on the Pieces under Investigation

Salient features of the pieces under investigation are discussed here.

Pieces in G minor

See the analytic graphs of these, pp. 201 ff.


1) K.9 Minuet II (Ex. 3.8)

Mozart's first minuet in G minor (serving as a trio to Minuet I), written at the age of eight, yet worked out with confidence and a clear sense of tonal direction.⁵ Culminating with $\hat{2}||/V^\#$ of the $\hat{5}-\hat{2}|| \hat{5}-\hat{1}$ fundamental line, the monte X

⁵ The influence of Leopold Mozart - theoretically ranging from corrections and polishing to direct intervention in the compositional process - on this and other early pieces here must, however, be considered probable.

section is an unprolonged, archetypal example of the structure.⁶ At the foreground level, observe also the effective alternation of triplet figures with longer note values and the skilful modification of the end-rhymes (bs. 6-8, 17-20).

2) K.11 II, Minuet (Ex. 3.9)

In a device unique among the minuets considered here, this piece serves as the central section of the Allegro second movement, a simple two-reprise form in 2/4, the return of which is indicated by a da capo after the minuet. A highly economical movement, the opening theme is reused in B flat major for the second period of the first reprise. Note that whilst the figure of bs. 1 and 3 of the antecedent (bs. 1-4) prefaces [^]5 with its chromatic lower neighbour-note and that of bs. 5 and 6 of the consequent (bs. 5-8) presents simply , the equivalent mediant form of this material (bs. 9-12/13-16) reverses this pattern. Interruption on vi of III at the end of the consequent is quitted by a decorated repeat of this phrase in 17-20.

In keeping with a recurrent trend in mid-late century sonata style, the X section opens with a restatement of the first (only) theme (See Rosen 1980, p. 251). An emphasis on C minor is effected by the presentation of the consequent a tone higher than expected, the cadence interrupted (after bs. 15-16) on VI of iv, A flat major, before an abbreviated repetition of the consequent, bs. 29-30 (without material equivalent to bs.

⁶ See Chapter 1 Section II, 3 for the nature of the X section and an explanation of the terminology used in this Section.

25-26), secures the new region. Sequential repetition of bs. 25-30 in bs. 31-36 restores B flat major and thereby presents, in bs. 31-32, the form of the consequent expected (on the basis of bs. 13-14) in bs. 25 ff. Simple third descent in the bass of b. 36 leads directly to G minor, bs. 37-48 recapitulating bs. 9-20 in the tonic.

In terms of its overall structure the minuet may be read as expressing a ponte structure in which III, and not V, is the operative degree. $\hat{3}/III$ is established at the end of the first reprise and then restated at the end of the X section, with the emphasis on C minor of bs. 25-30 constituting a neighbour-note harmony as prolongation.

3) K.63 III, Trio (Kx. 3.10)

Having the same basic structure as K.9 Minuet II, the iv of the monte X section is implied beneath the bass E flat of b. 11.

4) K.113 III, Trio (Kx. 3.11)

The only trio in the pieces under consideration set in the mediant of the key of the associated minuet. Here the fundamental line is undivided. The X section may be read as a monte by dominants if the applied dominant to VII (IV^{\sharp}) in b. 9 is read as expressing the passing note C between the roots of III and V^* , in place of the normative diatonic iv.

5) K.172 III, Trio (Ex. 3.12)

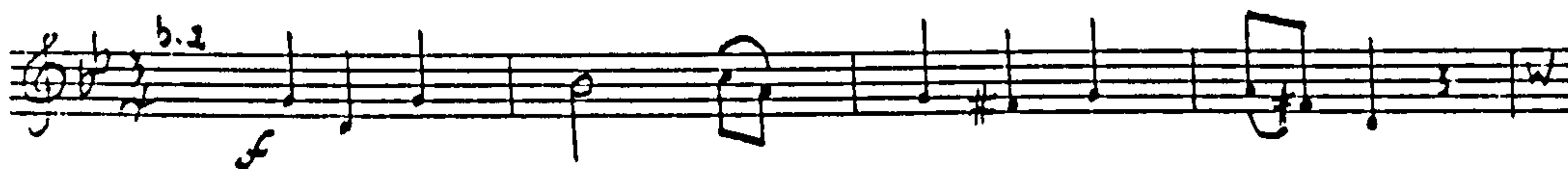
Alone among the movements here, there is no return of first reprise material after the double bar. The unrepeated second half begins in the manner of a ponte X section but after the point where a reprise of the first part seems imminent (b. 18) a natural 4-flat 3 on C leads directly to the return of the Menuetto.

6) K.183 (173dB) III (Ex. 3.13)

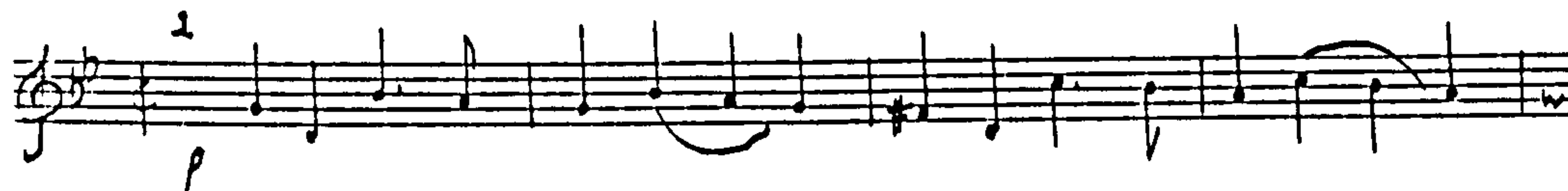
The opening unison, bs. 1-4, is similar in contour and texture to the principal theme of the finale:

Ex. 3.2

i) III



ii) IV



A harmonised countertheme provides a dynamic and harmonic foil to the strongly-articulated tonic-dominant outline of the opening by subtly highlighting the subdominant, propagated by voice exchange. The continuo bass conclusions of this and the second reprise are discussed below, p. 262.

- b) An alternation of Neapolitan and tonic harmony, bs. 5-8.
- c) A passage in continuo bass texture introducing $\hat{2}$, a^2 , in the upper voice, supported by V^{\flat} (see below, p. 262).
- d) A reinforcement of the new region, expressing an arpeggiated ascent to $\hat{2}$ in the octave below the obligatory register (a^1).

The ponte X section immediately presents V^{\sharp} , prolonging it by alternation with the tonic, the $\hat{2}$ (as a^1) over D of b. 16 being maintained as the underlay of bs. 17-20. The close of this section is marked by the return of $\hat{2}$ to its obligatory register. The recapitulation is ingeniously presented in a permuted form:

- b) Bs. 25-28.
- c) Bs. 29-32, transposed in order to retain the tonic restored by b.
- d) Bs. 33-36, also transposed to the tonic.
- a) Bs. 37-40, the opening gesture of the first reprise now serving as a final peroration.

In this manipulation of discrete blocks of material, it is possible to see Mozart making reference to the then popular game of composing minuets by the assembly of bars of music, the order of which is determined by the throw of a dice. His own Musikalische Würfelspiele K.516f of 1787 is indeed based on this principle.

9) K.287 (271H) III, Trio (Ex. 3.16)

After the half cadence on D in b. 8 of the first reprise, the mediant enters in the following bar without preparation. The voice leading of bs. 9-12, a 6-6-6-6 progression between the outer voices, is exactly that of bs. 21-24 of the G minor aria "Vorrei punirti indegno" from La finta giardiniera, K.196, although in the latter the true upper voice line is obscured by the cover tone b flat² (in the Trio this tone appears as an inner voice, b flat):

Ex. 3.4

i) K.287 (271H) III

ii) K.196 no. 13

(Text: "...to appease my rage I would gladly tear, you villain, [your false heart to pieces...])")

Unlike the aria (bs. 105-108) this material is not directly restated in G minor; it is restored - in texture but not in organisation - in bs. 25-28 on the home dominant, marking the start of a reversed recapitulation in which the opening arpeggiations appear as the second main component. In this position it has the character of a subsidiary ponte prolongation of the end-X section dominant, although, on the abovementioned thematic criterion, I read the X section as concluded in b. 24.

In the absence of an intervening subdominant (of the monte pattern), the X section may be interpreted as a (mainly step-wise) fonte foreground descent from III to V[#], the latter degree supporting $\hat{2}||$.

10) K.361 (370a) II, Trio II (Ex. 3.17)

Of the two thematic contours presented at the opening of the first reprise - the triplet bassoon solo and the dotted figure on the oboe - the former is predominant, extending, from b. 5, through the circle of fifths to E flat and onto the dominant of F. The means of approach to this dominant, via the bass motion B flat-B natural-C, is a marker of points of structural importance in the piece, recurring (at different transpositional levels) in bs. 24-25 and 34-35. The new region is highlighted by a fanfare on the F horns (restoring the dotted rhythm of the oboe) only to be subtly deflected to D minor at the cadence (the F in b. 15 is not a root, but the third of a 6-3).

The descent of the fundamental line from $\hat{5}$ to $\hat{2}||$ takes place in the ponte X section ($V\sharp-\#$). Although covered by upper thirds, d^2 , c^2 and b flat¹ in bs. 18, 20 and 22 respectively are projected into the upper octave as reinforcement in the bars following their statement in the obligatory register.

The recapitulation is skilfully abbreviated: the structurally important dominant here (i.e. that analogous to b. 12) is F, V of B flat, which appeared in the first reprise at b. 10 but was not strongly articulated - it was bypassed in the drive to the next dominant (that of F, b. 12). In order to arrive at the horn figure in the correct key, B flat, the composer simply casts the progression of bs. 9-10 in the rhythmic mould of bs. 11-12.

Prior to the final cadence, orchestration reinforces harmony; the fanfare is, logically, presented on horns in B flat (basso), a marked contrast in timbre to the horns in F of bs. 13-14.

11) K.387 II, Trio (Ex. 3.18)

Bars 1-8 of the first reprise may be read as an antecedent phrase, the first four bars of which present a unison ascent to the primary tone, the second four, which open with the upper neighbour to $\hat{5}$, concluding with an imperfect cadence. The whole presents an upper line motion $\hat{5}-\hat{2}$ - a manifestation of the $\hat{5}-\hat{2}||$ $\hat{5}-\hat{1}$ fundamental structure at a more foreground level - and induces the expectation of a consequent expressing $\hat{5}-\hat{1}$.

After a repetition of bs. 1-4 in 9-12, the upper neighbour E flat of b. 5 is elaborately composed-out (bs. 13/14-18) by a new sustained texture which obliterates the established periodicity, denying the expected closure of this consequent. As the graph shows, this texture separates the verticals of bs. 12 and 19. Both define the space d^1-d^2 , but the former implies 5-sharp 3 whereas the latter states 6-3 - the mediant, reinforced cadentially in bs. 19-21. This proves only to be a third-divider en route to $V^{\hat{4}}$, the dominant of which being secured by converting the 5-3 on B flat into a prefatory augmented sixth chord.

The recapitulation may be read as starting with b. 10 of the first reprise, the beginning of the consequent. At the point analogous to b. 13 it is not E flat but rather C (the post-interruption $\hat{4}$) which is introduced and thereafter composed-out. The subdominant opening of this passage and its considerable internal expansion with respect to its first appearance justify describing it as secondary development. The neighbour-note motion e flat²-d² of bs. 13-19 of the first reprise is recreated here in bs. 47-48, e flat² being secured by third progression from the $\hat{4}$. For discussion of the continuo bass textures at the ends of the reprises, see p. 262.

12) K.498 II, Trio (Ex. 3.19)

Of the three figures dominating the texture of this elliptical trio -

- a) The neighbour-note figure prolonging the dominant note, clarinet b. 1.
- b) The triplets first stated in b. 2 on the viola.
- c) The piano idea of bs. 2-4.

- the last, by virtue of the arpeggiation it expresses, is employed to articulate points of arrival in new harmonic regions, such as the B flat major of b. 10 (functioning as a third divider) and the dominant closing the reprise. These emphases are prepared by figure a, stating the dominant notes of the region. This figure is also subjected to rigorous harmonic expansion in bs. 14-16 and 44-45 - passages of the type Ratner describes as "harmonic labyrinths" (1980, p. 409). In the former, a third-progression a^2-f^2 underlies the chromaticism. Motion through the circle of fifths continues this down to b flat¹ in b. 19, forming an apparent seventh-progression. According to Schenker, however, such structures represent in reality the inversion of this interval, the second, as is confirmed by the superposition above the last tone of the line of b flat², this having a second-relationship with the a^2 of b. 14 (see 1979, p. 74, § 206, "Illusory Linear Progressions"). In the corresponding second reprise passage, the superposed note is not the expected e flat³, but f sharp².

The ponte X section resembles that of K.361 II Trio II in that in the descent $\overset{\wedge}{4}-\overset{\wedge}{2}||$ occurring therein, $\overset{\wedge}{4}$ and $\overset{\wedge}{3}$ are covered by other pitches, the fundamental line tones being then projected into the octave above the obligatory register: compare with the graph of the earlier piece, in which the stretch $\overset{\wedge}{5}-\overset{\wedge}{3}$ is

covered. Furthermore, at the close of their second reprises, both pieces cover other stretches of the fundamental line: in the Serenade, $\hat{3}-\hat{1}$ is covered by the upper octaves; here $\hat{4}-\hat{2}$ is covered by the upper sixths.

Bars 36-43 may, by virtue of the motivic elaboration of the three principal figures, be described as secondary development, despite the absence of an emphasis on the subdominant.

The return of the Minuet is accomplished by an eight-bar transition employing figures a and b. It would seem that Mozart regarded the harmonic and motivic processes of the Trio as unresolved, for at the end of the Minuet he introduces a coda which restores figures a and b of the Trio, incorporating them into the tonality of B flat major.

13) K.516 II (K. 3.20)

Arguably the most disruptive piece of its century; indeed as Rosen observes,

It is difficult to go further than the opening of the Minuet without destroying the contemporary musical language.

(1976, p. 278)

The first bars present a conflict between duple and triple meter generated by the dynamics of the thematic material - if one can apply the concept of thematism to this disjointed collection of pitches. The rhythmic distortion results from the combination of two volume-differentiated strata:

Here, as in the earlier piece, $\hat{4}$ is set within the subdominant region.

From a 6-3 on G, setting the $\hat{3}$, a descending chromatic tetrachord figure leads to the $V^{\#}$ which, together with the V^{\flat} at the end of the first reprise, demarcates this ponte structure. For this figure, see Chapter 6 Section II, Ex. 6.7. The associated upper voice of this tetrachord effects a linear progression to $\hat{5}$, under which $\hat{2}||$ is reached.⁷

During the recapitulation an extra forte diminished seventh chord and attendant subdominant emphasis is interpolated between the restatements of the diminished sevenths on C and G from bs. 4 and 6 respectively of the first reprise. It may be read as a particularly *recherché* example of the technique of secondary development. Concomitantly, and although intensifying the dissonance, the addition of the four "missing" pitches can be seen as a form of resolution.



Furthermore, the added chord completes the available trio of such harmonies, thereby presenting all twelve pitch classes in three separate but related gestures. This is an example of the technique of "chromatic saturation" to add to those considered below in Chapter 6 Section IV, 3. See also Chapter 8 Section IV, Ex. 8.12.

⁷ See Chapter 1 Section II, Exx. 1.6 and 1.7 and the text after Ex. 1.7. The short X section of the Lied "Ihr Mädchen" has a similar organisation (Chapter 2 Section II, 2, Ex. 2.29). The "subsidiary ponte" is another means of expressing a linear progression to $\hat{5}$ in ponte structures: see Ex. 1.8.

14) K.550 III (Ex. 3.21)

As in the Quintet's Minuet, the first reprise opens with an opposition between duple and triple meter, achieved not dynamically but through syncopation, treble and bass in opposition:

Fig. 3.2

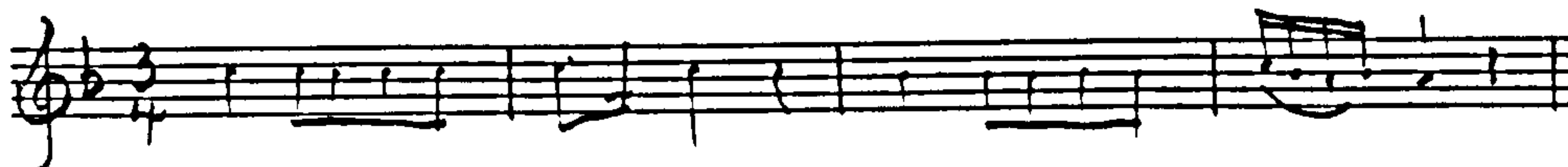
	1 2 1 2 1 2 1 2 () 1 2 1 2 1 2 1	
Treble:		(2/4)
Bass:		(3/4)
	1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1	

The quavers referred to by Allanbrook in the extract cited on p. 181 as characteristic of the "second type" of minuet are typically deployed as in b. 2. This became a conventionalised rhythmic figure,

...a deliberate attempt to signal "minuet". Its percussive repeated notes in thick chordal texture intensify the dance's traditional even movement and restraint, in addition to protecting the dance against the distortion of a rapid and light execution.

(Allanbrook *ibid.*, p. 34)

⁸ A good example is the Minuet from the Act I Finale of Don Giovanni:



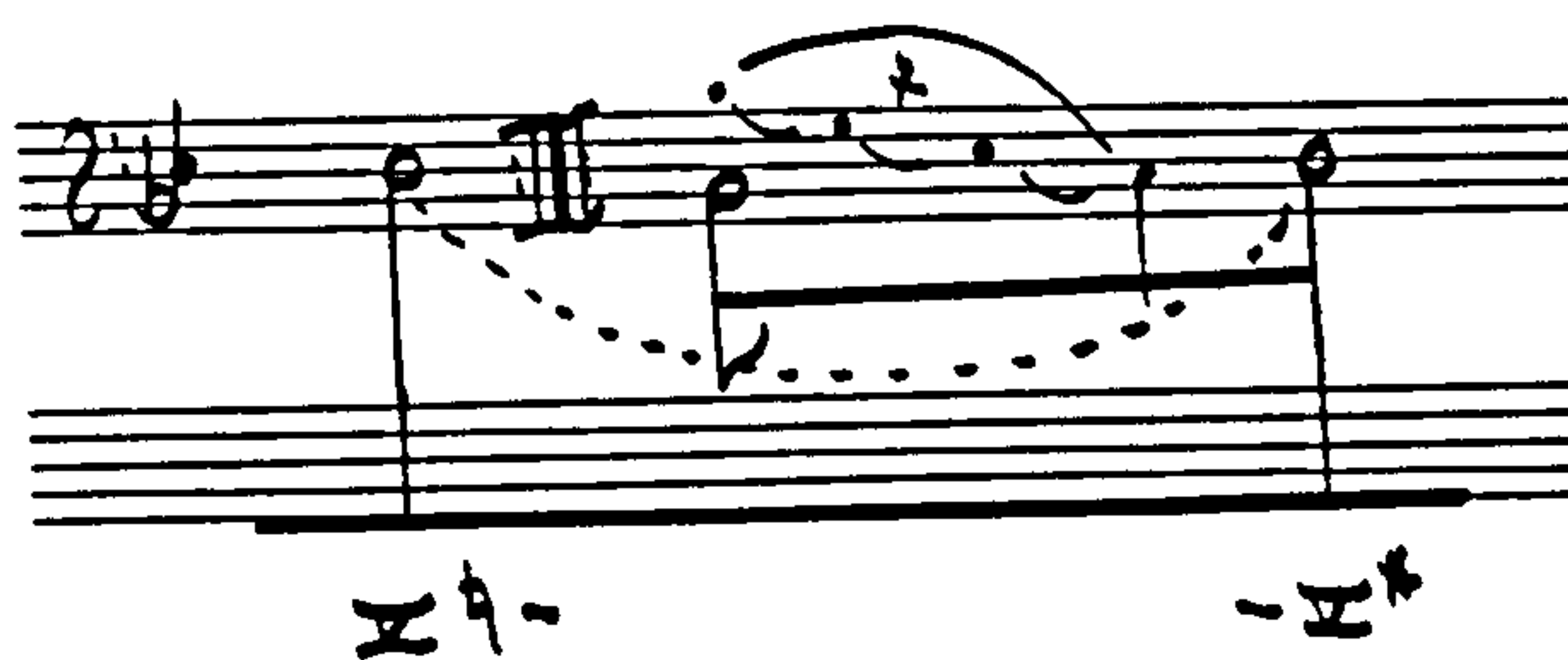
In the light of these comments, the treatment of this figure in the present minuet - often syncopated and contrapuntal, always highly intense - can be seen as a specific element of parody within the general context of stylistic distortion.

In contrast to Schenker's interpretation in Das Meisterwerk in der Musik (1926, Appendix 9 to p. 145, Fig. 14) of a motion $\hat{3}-\hat{2}||$ (b flat²-a²) in the first reprise followed by the descent $\hat{5}-\hat{1}$ in the second,⁹ I read here instead a prolongation of $\hat{5}$ in the first reprise and then the descent as identified by Schenker. This interpretation sees $\hat{5}$ introduced by arpeggiated ascent in bs. 1-4 and reinforced by the fifth-progression a²-d² in bs 11-14, the obligatory register $\hat{5}$ (d³) appearing in the last of these. The continuo bass conclusion of the first reprise and the corresponding second reprise passage are discussed on p. 262.

Bounded by V₁ and V₂[#], the ponte X section incorporates a subsidiary monte progression, III-iv-V₂[#], the connection between III and iv achieved by a series of third-descents articulated by the opening theme. Three third descents generate a seventh, which functions contrapuntally as an ascending second (see p. 193, in connection with the illusory linear progressions in K.498 II Trio):

⁹ This combination of two fundamental line species is, of course, foreign to Schenker's later thinking.

Ex. 3.6



Here the texture condenses into two voices with the "bass" doubled in a high register (oboe, flute, clarinet) and the "treble" in a low register (bassoons).

The return of the principal theme, b. 28, is engulfed by a densely imitative secondary development; as the graph shows, it consists of a series of voice-exchanges between parts in contrary motion.

In addition to its cadential function, the woodwind coda effects a "re-recapitulation" of the principal theme, the first, bs. 28 ff., being distorted in the service of the counterpoint of the secondary development. See Chapter 6 Section IV, 1 Ex. 6.22 on the tetrachord figure supporting the first limb of this passage, bs. 36-39.

Finally note here the distinctive bass motion of the opening bars, g-d-B flat; this configuration also appears at the same point in K.516 II. In the present movement it is restored, in an elaborated form, two bars early so that the principal theme, with which it is now out of synchronisation, can undergo the modifications of the secondary development over a (necessarily) new bass line:

Ex. 3.7

i) K.516 

ii) K.550 



Analytic Graphs: Pieces in G minor

K.9 Minuet II	Ex. 3.8
K.11 II, Minuet	Ex. 3.9
K.63 IV, Trio	Ex. 3.10
K.113 III, Trio	Ex. 3.11
K.172 III, Trio	Ex. 3.12
K.183 (173dB) III	Ex. 3.13
K.240 III, Trio	Ex. 3.14
K.250 (248b) III.	Ex. 3.15
K.287 (271H) III, Trio.	Ex. 3.16
K.361 (370a) II, Trio II.	Ex. 3.17
K.387 II, Trio.	Ex. 3.18
K.498 II, Trio.	Ex. 3.19
K.516 II.	Ex. 3.20
K.550 III.	Ex. 3.21

Each graph, here and in the graphs of pieces in other minor keys (pp. 228 ff.), contains two parts. The first (I) is a fairly detailed middleground/background picture, the second (II) a representation of the fundamental structure after the format of Schenker 1979 Fig. 26 - as in the examples of Chapter 1 Section II, 3. Where two bar numbers are separated by a slash - e.g. ① / ④ - structural simultaneity of vertically asynchronous pitches is indicated, the first number referring to the placement of the Urlinie pitch, the second that of the bass.

K. 9 Minuet II

I: DETAIL

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

i ii iii iv v vi vii viii ix x

II: ABSTRACT

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

i ii iii iv v vi vii viii ix x

K. 11 II,
Minnet

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains measures 1 through 10, with measure numbers circled below the staff. The lower staff is in bass clef with a key signature of one flat and a 3/4 time signature. It contains measures 1 through 10, with measure numbers circled below the staff. The music features a melodic line in the upper staff and a bass line in the lower staff, with various note values and rests. A repeat sign is present at the end of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains measures 11 through 20, with measure numbers circled below the staff. The lower staff is in bass clef with a key signature of one flat and a 3/4 time signature. It contains measures 11 through 20, with measure numbers circled below the staff. The music continues from the first system, showing a continuation of the melodic and bass lines.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains measures 21 through 30, with measure numbers circled below the staff. The lower staff is in bass clef with a key signature of one flat and a 3/4 time signature. It contains measures 21 through 30, with measure numbers circled below the staff. The music concludes with a final cadence in the upper staff.

Musical score for the first system of K. 63 IV, Trio. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and slurs, and the bass staff contains a supporting line. Measure numbers 1 through 22 are indicated above the treble staff. A double bar line is present between measures 13 and 14. The system ends with a repeat sign.

Musical score for the second system of K. 63 IV, Trio. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and slurs, and the bass staff contains a supporting line. Measure numbers 23 through 32 are indicated above the treble staff. A double bar line is present between measures 27 and 28. The system ends with a repeat sign.

K. 113 III, Trio

Musical score for the first system of K. 113 III, Trio. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and slurs, and the bass staff contains a bass line. The system is divided into measures 1 through 13, with Roman numerals I, II, III, and IV marking specific sections. The notation includes notes, rests, and dynamic markings.

Musical score for the second system of K. 113 III, Trio. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and slurs, and the bass staff contains a bass line. The system is divided into measures 1 through 13, with Roman numerals I, II, III, and IV marking specific sections. The notation includes notes, rests, and dynamic markings.

Handwritten musical score for the first system of Ex. 3.12. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with various notes, rests, and ornaments. A large bracket spans across measures 12 and 13, with a '12' written above it. A dashed line indicates a continuation or connection between measures 12 and 13. The bass staff contains a bass line with notes and rests. The system is numbered 1 through 14 at the bottom of the staff. The key signature is one flat (B-flat), and the time signature is 3/4.

Handwritten musical score for the second system of Ex. 3.12. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with notes and rests. A large bracket spans across measures 12 and 13, with a '12' written above it. The bass staff contains a bass line with notes and rests. The system is numbered 1 through 14 at the bottom of the staff. The key signature is one flat (B-flat), and the time signature is 3/4.

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains measures 1 through 20, with measure numbers circled below the staff. The lower staff is a bass clef with a key signature of one flat and a 2/4 time signature, also containing measures 1 through 20. The notation includes various note values, rests, and dynamic markings. A double bar line with repeat dots is placed after measure 10. A fermata is placed over measure 19. The system concludes with a double bar line and a repeat sign.

The second system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat and a 2/4 time signature, containing measures 21 through 35. The lower staff is a bass clef with a key signature of one flat and a 2/4 time signature, also containing measures 21 through 35. The notation includes various note values, rests, and dynamic markings. A double bar line with repeat dots is placed after measure 25. A fermata is placed over measure 34. The system concludes with a double bar line and a repeat sign.

The third system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat and a 2/4 time signature, containing measures 36 through 50. The lower staff is a bass clef with a key signature of one flat and a 2/4 time signature, also containing measures 36 through 50. The notation includes various note values, rests, and dynamic markings. A double bar line with repeat dots is placed after measure 40. A fermata is placed over measure 49. The system concludes with a double bar line and a repeat sign.

K. 240 III, Trio

Musical score for the first system of K. 240 III, Trio. It consists of three staves: a treble clef staff with a key signature of one flat and a common time signature, and two bass clef staves. The first staff contains a melodic line with various ornaments and slurs. The second and third staves contain a bass line with slurs and ornaments. Measure numbers 13 through 16 are indicated above the first staff. The system concludes with a double bar line and a repeat sign.

Musical score for the second system of K. 240 III, Trio. It consists of three staves: a treble clef staff with a key signature of one flat and a common time signature, and two bass clef staves. The first staff contains a melodic line with various ornaments and slurs. The second and third staves contain a bass line with slurs and ornaments. Measure numbers 17 through 20 are indicated above the first staff. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the first system. It features a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and bar lines. Circled numbers 1 through 25 are placed along the staff. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the second system. It features a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and bar lines. Circled numbers 26 through 40 are placed along the staff. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the third system. It features a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and bar lines. Circled numbers 41 through 55 are placed along the staff. The system concludes with a double bar line and a repeat sign.

K. 287 (271 H)

III, Trio

K. 361 (370a)

II, Trio II

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a double bar line and a fermata over the first measure. The notation includes various note values, rests, and slurs. Measure numbers 1 through 12 are circled and placed below the staves. A repeat sign is present at the end of the system.

The second system of the musical score continues from the first system, covering measures 13 through 24. It features two staves with treble and bass clefs. The notation includes complex rhythmic patterns and slurs. Measure numbers 13 through 24 are circled and placed below the staves. A repeat sign is present at the end of the system.

The third system of the musical score covers measures 25 through 40. It consists of two staves in treble and bass clefs. The notation includes various note values, rests, and slurs. Measure numbers 25 through 40 are circled and placed below the staves. A repeat sign is present at the end of the system.

K. 387 II,
Trio

Handwritten musical score for measures 1-25. The score is written on a grand staff with treble and bass clefs. It features complex melodic lines with many slurs and ties. Measure numbers 1 through 25 are circled above the staff. A 'C' time signature is present at the beginning.

Handwritten musical score for measures 26-59. The score continues on a grand staff. It includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 26 through 59 are circled above the staff.

Handwritten musical score for measures 60-85. The score concludes on a grand staff. It features a final melodic phrase with a double bar line and repeat sign. Measure numbers 60 through 85 are circled above the staff.

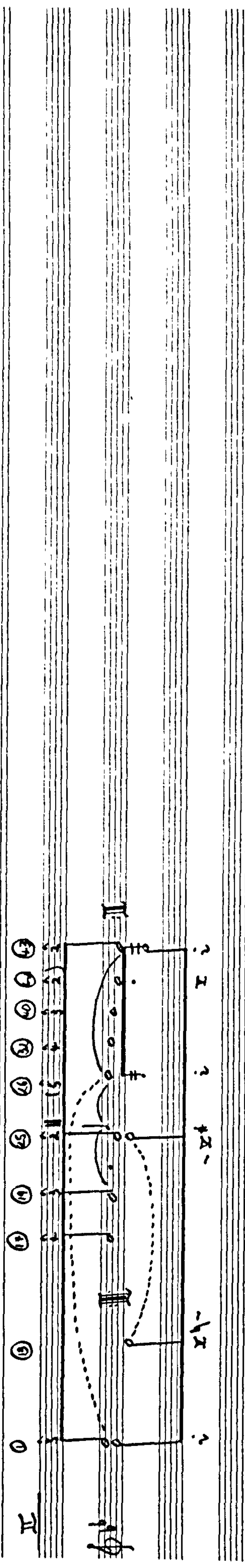
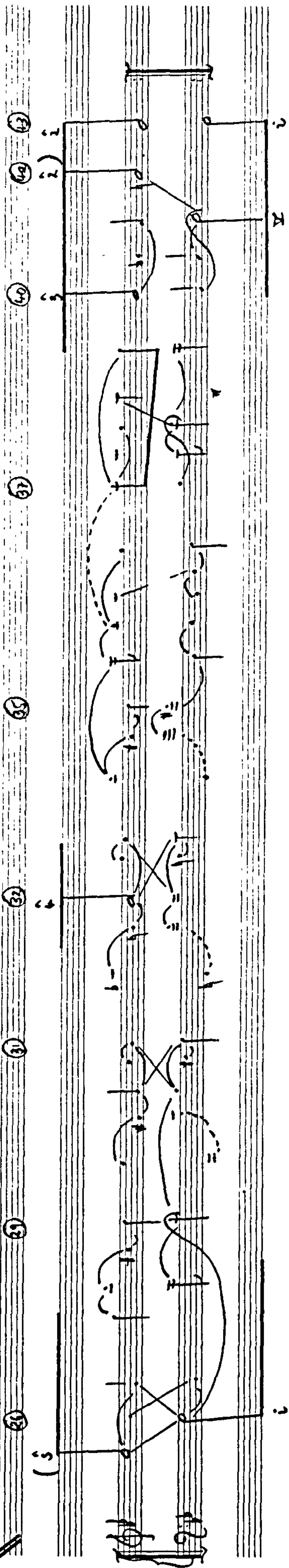
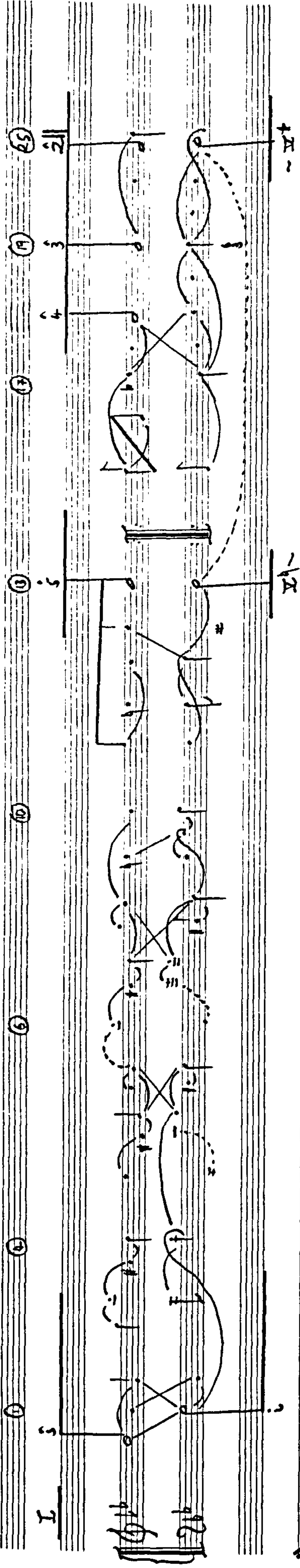
i ii iii iv v vi vii viii

Handwritten musical score for the first system, measures 1-15. It features two staves with complex melodic lines, including slurs and ties. Measure 10 contains the text "5-10 etc.".

Handwritten musical score for the second system, measures 16-30. It continues the melodic development with various articulations and slurs. Measure 20 contains the text "5-10 etc.".

Handwritten musical score for the third system, measures 31-45. It shows further melodic progression with dynamic markings and phrasing slurs.

Ex. 3.19
K. 498 II,
Trio



① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚

K. 550 III

Ex. 3.21

Pieces in Other Minor Keys

See the analytic graphs of these, pp. 228 ff.

1) K.110 (75b) III, Trio (E Minor) (Ex. 3.29)

The most notable feature of this short trio is the considerable similarity between its X section and that of K.113 III Trio (see p. 185):¹⁰

Ex. 3.22

i) K.110

Transposed to G minor

ii) K.113

¹⁰ K.110 (75b) is dated July 1771, K.113 November of that year.

As with the G minor trio, the X section contains emphases on VII and i between the structural III and V[#]. Again, these may be seen as functions of a ponte ascent by dominants.

In both pieces the inner voice descent from $\hat{5}$ is significant. In K.113 III trio it constitutes the descent of the undivided fundamental line $\hat{5}-\hat{2}$, resolving on $\hat{1}$ with the reprise of bs. 5-8 in bs. 13-16. Here it leads to the $\hat{2}|||/V^{\#}$ of b. 12.

2) K.114 III, Trio (A Minor) (Ex. 3.30)

Between the first reprise and its unaltered restatement, the X section is located entirely in the mediant, constituting a ponte on III - as is the case in K.11 II Minuet (see p. 184) - and providing an alternative support for the $\hat{5}$ operative throughout the Trio. The textural distinction of the X section (the triplets of the first reprise absent, longer note values and new figures introduced) reinforces the tonal contrast, giving a block-like construction to the whole.

3) K.158 III, Trio (F Minor) (Ex. 3.31)

As in K.172 III Trio and 240 III Trio, $\hat{5}$ is prolonged throughout in the upper voice. The extended 10-10 outer voice motion of bs. 5-11 and 33-39, unfolding the dominant of V, is used also in the ponte X section as the main structure between V^b and V^{\sharp} where it expresses the tonic. Observe also the "correction" of

Ex. 3.23

i)

and ii)



by iii)



4) K.173 III (D Minor) (Ex. 3-32)

Corresponding to the organisation of K.550 III, the fundamental line is undivided, expressing $\hat{5}$ (a^2) up to the recapitulation and descending thereafter. Additionally, both share a ponte X section with V occurring before and V^* after the double bar. Bars 25-32 function as secondary development (compensating for the uncomplicated X section) and represent an expansion of the submediant-orientated bs. 5-8. The elision of tonal functions noted on p. 180 is in evidence here, the secondary development effecting the necessary tonal adjustments to retain the tonic:

Ex. 3.25



6) K.250 (248b) V, Trio (D Minor) (Ex. 3.34)

After the opening period, bs. 1-6, the mediant is secured sequentially via G minor in bs. 7-10. In the recapitulation these bars are rendered by bs. 25-28, articulating a dominant-functioning 7-5-natural 3 on C sharp. G minor is still introduced, however, in bs. 23-24, where a statement of the opening figure on the subdominant degree (standing for the reiteration of b. 21, as expected on the basis of the repetition of b. 3 in b. 5) serves both as a tonal reminiscence of the corresponding area of the first reprise and as a very brief effect of secondary development.

The home dominant at the end of the X section is secured by monte ascent from the III at the close of the first reprise, the applied dominant to iv in b. 15 being reached by bass third descent from f. This generates the home dominant on the last beat of b. 14, preparing both the repeat of the first reprise and then the local V of iv. Bars 19-20 are a modified form of bs. 1-2 in which the end-X section dominant is still active;

periodically the recapitulation starts here, harmonically the X section is sustained. As Rosen remarks,

Returning to the tonic with bar 3 or bar 5 of the opening is a stereotype of the middle of the 18th Century that derives...from the reprise of the aria type 3.

(1980, p. 273; pp. 36-38 for the aria type)

7) K.334 (320b) V, Trio II (B minor) (Lx. 3.35)

Note here the extended prolongation of the third-divider D in the central part of the first reprise. In the recapitulation, it is artfully adjusted so as to be resolved in VI: the bass motion d-g in bs. 7-9 of the first reprise is stretched to cover bs. 31-34, the point of arrival being a local tonic here and not a subdominant, as earlier. The upper line is extended by a fourth to reach c^2 in b. 33 (resolving to the first note of the third progression b^1-g^1 of bs. 34-36), which parallels the g^1 of b. 8 (similarly treated).

The motion $a\ sharp^2-b^2$ of the opening bars serves at the beginning of the recapitulation to resolve the b^2 , left hanging in b. 23, at the end of the (ponte) X section.

8) K.361 (370a) IV, Trio I (B flat Minor) (Lx. 3.36)

Constructed almost entirely from a series of cadential gestures. The ponte X section is followed by an example of

...a kind of degenerate recapitulation, which began not in the tonic but in the subdominant, and which made possible a literal reprise of the exposition transposed down a fifth.

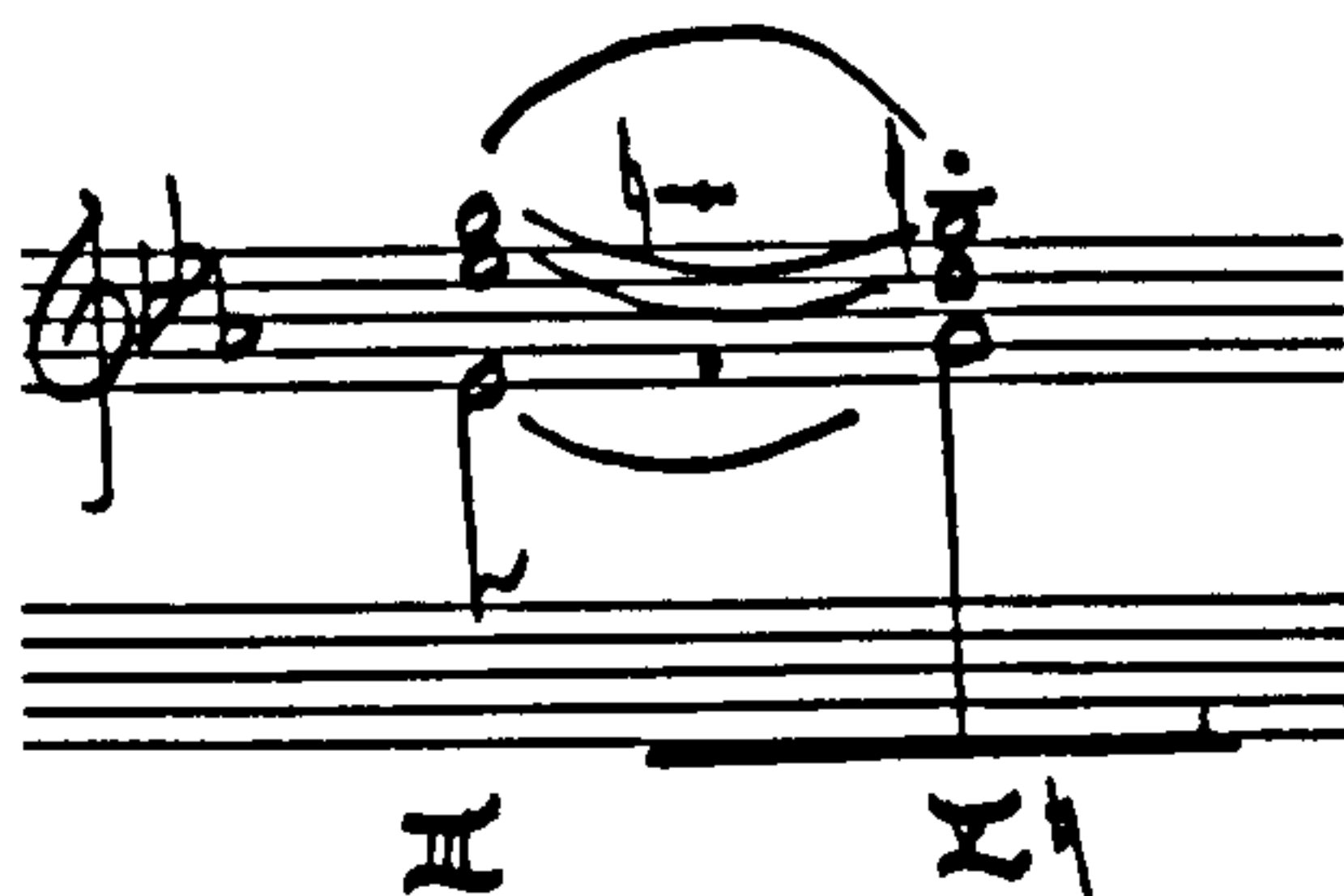
(Rosen, *ibid.*, p. 276)

This arrangement serves to present the undivided fundamental line $\hat{5}-\hat{1}$ (bs. 26-28) as a transposition of the analogous fifth-progression in the first reprise (bs. 6-8), the last note of which, f^2 , b. 8, is the first statement of the $\hat{5}$. This can be understood as belonging structurally with the tonic of b. 4 despite their asynchrony (see the diagonal line in the graph), as is exactly the case in the previously discussed piece.

9) K.375 II, Trio (C Minor) (Ex. 3.37)

Although having an X section bounded by V^b and V^{\flat} (ponte), III is exclusively prolonged therein; KK.11 II Minuet and 114 III Trio have a similar emphasis, albeit without an equivalent boundary. The connection here of III to the V^{\flat} by an outer voice 10-10-10 succession -

Ex. 3.26



- does not create an independent iv step and so there is no subsidiary monte here such as has been identified above in K.550 III (p. 198).

The first part of this section moves toward a firm cadence in III which, because of the interruptions in bs. 16, 18 and 20, is not reached until bs. 21-22, coinciding with the presentation of $\overset{\wedge}{4}$ and $\overset{\wedge}{3}$ of the fundamental line.

The subdominant of bs. 35-37 is more a requirement of tonal adjustment (cf. bs. 5-7) than a marker of secondary development. It serves also to support the $\overset{\wedge}{4}$, occurring in an inner voice.

10) K.388 (384a) III (C Minor) (Ex. 3-38)

The first reprise and its recapitulation are set as a two-part canon all' ottavo at one bar's distance, presented on oboes and bassoon with horns and clarinets having free parts which provide harmonic filling. Only the closing three-bar end-rhymes of each reprise abandon the strict imitation, in order to accommodate the cadences. The presentation of $\overset{\wedge}{3}$ (b. 8) is demarcated by a crotchet rest - the only major point of articulation in the first reprise canon.

After its introduction by monte ascent, the dominant is prolonged in a subsidiary ponte structure bounded by V^b and V^{\flat} respectively and occupying over half of the X section. Represented only by octave Gs, the function of V^{\flat} is clarified by the opening figure - stated as a false entry by the clarinets in b. 28, one bar before the recapitulation proper - with its implication of dominant ninth harmony.

The recapitulation of the first reprise is extended by four bars, accommodating a secondary development section in which an expansion of the figure of b. 2 occurs in a subdominant context.

11) K.421 (417b) III (D Minor) (Ex. 3.39)

Establishing V^{\sharp} almost immediately, the ponte X section builds up to a firm cadence in this region by extended emphasis on its dominant (bs. 14-21, with an interpolated local tonic in bs. 19-20). The expected arrival is sidestepped, the dominant of D appearing in b. 23, initiating a motion through the circle of fifths to B flat. Conversion of the latter to an augmented sixth chord by the addition of G sharp prepares the home dominant prior to the return of the opening period - a literal repeat of the first reprise with its fifth-progression a^2-d^2 here constituting the descent of the fundamental line.

Bars 20-29 are unified by the upper voice third-progression c^2-a^1 : c^2 and b^1 are stated in bs. 20-21 with the resolution on a^1 ($\hat{5}$, in the octave below the obligatory register) much delayed by the motion by fifths. The elimination of g sharp¹, as the leading tone to the dominant, and its subsequent restoration, as sharp 6 over B flat, takes place in the same register, covered by the upper line g^2-d^2 generated by the 7-10 successions of bs. 22-27:

Ex. 3.27

12) K.465 III, Trio (C Minor) (Ex. 3.40)

Here the fundamental line is $\overset{\wedge}{3}-\overset{\wedge}{1}$, the primary tone introduced as the last note, e flat¹, of the principal theme, b. 8. In the recapitulation this theme is assigned to the 'cello, the primary tone being restored in the bar corresponding to b. 3, b. 31, and not that equivalent to b. 8, b. 36. In the latter, E natural substitutes for E flat, introducing a brief (non secondary-developmental) subdominant emphasis as a parallel to the subdominant of III in bs. 9-12, although without thematic analogy.

The X section is an exactly sequential monte ascent with a prolongation of $\overset{\wedge}{2}||/V^{\flat}$ in a subsidiary ponte area, bs. 24-28, in which the opening figure of the Menuetto is alluded to.

13) K.499 II, Trio (D Minor) (Ex. 3.41)

Unlike any of the pieces considered previously, the X section represents a prolongation of iv, by means of a sequential descent from G minor via III and ii to its dominant.

The restatement of the antecedent-consequent period comprising the first reprise (restoring the $\overset{\wedge}{5}$, a^2 , operative throughout the trio) is accompanied by successive canonic imitations of the antecedent in the lower instruments, continuing the texture of the X section. The last imitation, 'cello bs. 19 ff., demonstrates the combinatoriality of the two phrases. Although without subdominant emphasis - G minor being the focus of the X section - the whole period has the character of a secondary development.

14) K.581 III, Trio I (A minor) (Ex. 3.42)

More clearly articulated than in KK.113 III Trio and 110 (75b) III Trio, the X section expresses a monte ascent by dominants. The V of VII, b. 19, connects III at the end of the first reprise (which becomes the dominant of VI at the start of the X section, b. 17) and the home dominant, bs. 21-24. This generates a parallel ascent VI-VII-i (bs. 18, 20, 25) by resolution of these dominants.¹¹ It will be recalled that no emphasis on VI occurs in the two early pieces demonstrating this configuration:

¹¹ A similar configuration, prolonging V in a subsidiary ponte structure, occurs in the Adagio in B minor K.540, discussed in Chapter 7 Section II, Ex. 7.40.

Ex. 3.28

The musical score for Ex. 3.28 consists of three staves. The top staff shows a 3/4 time signature, a 2-measure rest, and a 5/4 time signature. The middle staff shows a melodic line with a slur over the first four notes and a fermata over the fifth. The bottom staff shows Schenkerian analysis symbols: III, (b7), (y #) (IV), V#, and (i).

Notice also the restoration of bs. 11-12, ii in III, in bs. 36-37 as flat II in i. The direct transposition - the diminished triad on B (ii in i) - is unsuitable for composing-out in the same manner as the earlier D minor harmony, hence the Neapolitan triad.¹²

12

See Schenker 1980, p. 110.

Analytic Graphs: Pieces in Other Minor keys

K.110 (75b) III, Trio	Ex. 3.29
K.114 III, Trio	Ex. 3.30
K.158 III, Trio	Ex. 3.31
K.173 III	Ex. 3.32
K.203 (189b) VI, Trio	Ex. 3.33
K.250 (248b) V, Trio	Ex. 3.34
K.334 (320b) V, Trio II	Ex. 3.35
K.361 (370a) IV, Trio I	Ex. 3.36
K.375 II, Trio	Ex. 3.37
K.388 (384a) III	Ex. 3.38
K.421 (417b) III	Ex. 3.39
K.465 II, Trio	Ex. 3.40
K.499 II, Trio	Ex. 3.41
K.581 III, Trio I	Ex. 3.42

K. 110 (75b) III,
Trio

Handwritten musical score for the first system of K. 110 (75b) III, Trio. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and slurs, and is numbered 1 through 20. The bass staff contains a bass line with slurs and ornaments. The system concludes with a double bar line and the Roman numeral III.

Handwritten musical score for the second system of K. 110 (75b) III, Trio. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and slurs, and is numbered 1 through 20. The bass staff contains a bass line with slurs and ornaments. The system concludes with a double bar line and the Roman numeral III.

K. 114 II, Trio

Handwritten musical notation for the first system of K. 114 II, Trio. It consists of two staves. The upper staff contains a sequence of notes with slurs and ties, numbered 1 through 23. The lower staff contains corresponding notes with slurs and ties. A double bar line is present between measures 17 and 18. The system concludes with a repeat sign.

Handwritten musical notation for the second system of K. 114 II, Trio. It consists of two staves. The upper staff contains notes numbered 24 through 34. The lower staff contains notes numbered 24 through 34. A double bar line is present between measures 29 and 30. The system concludes with a repeat sign.

K. 158 III,
Trio

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is a bass clef with a key signature of two flats. The music is written in a style characteristic of Beethoven's late piano works, featuring complex rhythmic patterns and dynamic markings. The first staff contains measures 1 through 15, with measure numbers circled below the staff. The second staff contains measures 16 through 30, with measure numbers circled below the staff. The third staff contains measures 31 through 45, with measure numbers circled below the staff. The fourth staff contains measures 46 through 60, with measure numbers circled below the staff. The fifth staff contains measures 61 through 75, with measure numbers circled below the staff. The music is marked with a forte 'f' dynamic and includes various articulations and phrasing slurs.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music continues from the first system, with measures 1 through 15. The first staff contains measures 1 through 15, with measure numbers circled below the staff. The second staff contains measures 16 through 30, with measure numbers circled below the staff. The third staff contains measures 31 through 45, with measure numbers circled below the staff. The fourth staff contains measures 46 through 60, with measure numbers circled below the staff. The fifth staff contains measures 61 through 75, with measure numbers circled below the staff. The music is marked with a forte 'f' dynamic and includes various articulations and phrasing slurs.

The third system of the musical score consists of five staves. The top staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music continues from the second system, with measures 1 through 15. The first staff contains measures 1 through 15, with measure numbers circled below the staff. The second staff contains measures 16 through 30, with measure numbers circled below the staff. The third staff contains measures 31 through 45, with measure numbers circled below the staff. The fourth staff contains measures 46 through 60, with measure numbers circled below the staff. The fifth staff contains measures 61 through 75, with measure numbers circled below the staff. The music is marked with a forte 'f' dynamic and includes various articulations and phrasing slurs.

First system of musical notation, measures 1 through 23. The score is written on two staves: the upper staff in treble clef and the lower staff in bass clef. The key signature has one flat (B-flat). Measure numbers 1 through 23 are circled above the staves. The notation includes various note values, rests, and dynamic markings such as mf and f . A repeat sign is present at the end of measure 23.

Second system of musical notation, measures 24 through 42. The notation continues on two staves. Measure numbers 24 through 42 are circled above the staves. The score includes complex rhythmic patterns and dynamic markings like mf and f . A repeat sign is located at the end of measure 42.

Third system of musical notation, measures 43 through 62. The notation continues on two staves. Measure numbers 43 through 62 are circled above the staves. The score includes various note values and dynamic markings such as mf and f . A repeat sign is present at the end of measure 62.

K. 203 (199b) VI,

Trio

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a single system with measure numbers 1 through 24 indicated above the staves. The notation includes various note values, rests, and dynamic markings. A fermata is placed over measures 19 and 20 in both staves. The system concludes with a double bar line and a repeat sign.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a single system with measure numbers 25 through 34 indicated above the staves. The notation includes various note values, rests, and dynamic markings. A fermata is placed over measures 29 and 30 in both staves. The system concludes with a double bar line and a repeat sign.

K. 250
(248b) V,
Trio

First system of musical notation, measures 1 through 10. The score is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). Measure numbers 1 through 10 are circled above the treble staff. The notation includes various note values, rests, and slurs. A double bar line is present at the end of measure 10.

Second system of musical notation, measures 11 through 20. The notation continues on two staves. Measure numbers 11 through 20 are circled above the treble staff. The notation includes various note values, rests, and slurs. A double bar line is present at the end of measure 20.

Third system of musical notation, measures 21 through 30. The notation continues on two staves. Measure numbers 21 through 30 are circled above the treble staff. The notation includes various note values, rests, and slurs. A double bar line is present at the end of measure 30.

K. 334
(320b) V,
Trio II

Musical score for the first system of Ex. 3.35, measures 1-28. The score is written on two staves: a treble clef staff (top) and a bass clef staff (bottom). The key signature has one sharp (F#). The music features a melodic line in the treble staff and a supporting line in the bass staff. Measures 1-10 show a melodic phrase starting on a half note. Measures 11-20 show a continuation of the phrase with some grace notes. Measures 21-28 show the phrase concluding with a final cadence. A double bar line is present at the end of measure 28.

Musical score for the second system of Ex. 3.35, measures 29-40. The score is written on two staves: a treble clef staff (top) and a bass clef staff (bottom). The key signature has one sharp (F#). The music continues from the first system. Measures 29-35 show a melodic phrase with some grace notes. Measures 36-40 show the phrase concluding with a final cadence. A double bar line is present at the end of measure 40.

Musical score for the third system of Ex. 3.35, measures 41-50. The score is written on two staves: a treble clef staff (top) and a bass clef staff (bottom). The key signature has one sharp (F#). The music continues from the second system. Measures 41-45 show a melodic phrase with some grace notes. Measures 46-50 show the phrase concluding with a final cadence. A double bar line is present at the end of measure 50.

K. 361
(370a) IV,
Trio I

Musical notation for measures 1 through 15. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is a bass clef with a key signature of two flats. Measure 15 is marked with a double bar line and the Roman numeral 'III'.

Musical notation for measures 16 through 30. The notation continues with similar melodic and harmonic patterns. Measure 30 is marked with a double bar line and the Roman numeral 'III'.

Musical notation for measures 31 through 45. This section includes a first ending bracket over measures 38-40. Measure 45 is marked with a double bar line and the Roman numeral 'III'.

Musical notation for measures 46 through 50. Measure 50 is marked with a double bar line and the Roman numeral 'III'.

K. 398
(394a) III

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains measures 1 through 16, with measure numbers circled below the staff. The lower staff is in bass clef with a key signature of two flats. It contains measures 1 through 16, with measure numbers circled below the staff. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various rests and articulation marks.

The second system of musical notation continues from the first system, covering measures 17 through 32. It consists of two staves in the same clefs and key signature. Measure numbers 17 through 32 are circled below the staves. The musical notation includes complex phrasing with slurs and ties across measures.

The third system of musical notation covers measures 33 through 48. It consists of two staves in the same clefs and key signature. Measure numbers 33 through 48 are circled below the staves. The notation includes a repeat sign (II) at the beginning of the system and various musical notations such as slurs and ties.

I

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

II

32 33 34 35 36 37

Ex. 3.39
K. 421 (417b)
III

K.465 II,
Trio

First system of musical notation, measures 1-13. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is a bass clef. The music features a complex melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the bass. Measure numbers 1 through 13 are circled above the staves.

Second system of musical notation, measures 14-28. The notation continues from the first system. It includes a double bar line with repeat signs. The treble staff continues with intricate melodic patterns, while the bass staff provides harmonic support. Measure numbers 14 through 28 are circled above the staves.

Third system of musical notation, measures 29-40. This system concludes the exercise. It features a final melodic flourish in the treble and a corresponding bass line. Measure numbers 29 through 40 are circled above the staves.

K.499 II,
Trio

Handwritten musical score for the first system of Ex. 3.41, measures 1-17. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a complex melodic line in the upper staff with many slurs and ties, and a more rhythmic accompaniment in the lower staff. Measure numbers 1 through 17 are written below the staves. A double bar line is present at the end of measure 17.

Handwritten musical score for the second system of Ex. 3.41, measures 18-21. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music continues from the first system. Measure numbers 18 through 21 are written below the staves. A double bar line is present at the end of measure 21.

Handwritten musical score for the third system of Ex. 3.41, measures 22-24. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music continues from the second system. Measure numbers 22 through 24 are written below the staves. A double bar line is present at the end of measure 24.

K. 581 III,
Trio I

System 1: A grand staff with two staves. The left staff is in treble clef and the right in bass clef. The music consists of several measures with various note values and rests. Measure numbers 1 through 10 are indicated above the staves. A double bar line with repeat dots is present at the end of the system.

System 2: A grand staff with two staves. The left staff is in treble clef and the right in bass clef. The music continues from the previous system. Measure numbers 11 through 20 are indicated above the staves. A double bar line with repeat dots is present at the end of the system.

System 3: A grand staff with two staves. The left staff is in treble clef and the right in bass clef. The music continues from the previous system. Measure numbers 21 through 30 are indicated above the staves. A double bar line with repeat dots is present at the end of the system.

(IX)

X

III Tables of Comparison¹³

1 Relationship with Associated Minuet or Trio

A) Key Relationship

Pieces in G minor	Type	Pieces in Other Minor Keys	Type
1) K.9 Minuet II	2	1) K.110 III, Trio	3
2) K.11 II, Minuet	(1 ¹⁴)	2) K.114 III, Trio	2
3) K.63 IV, Trio	2	3) K.158 III, Trio	2
4) K.113 III, Trio	4	4) K.173 III	1
5) K.172 III, Trio	3	5) K.203 VI, Trio	2
6) K.183 III	1	6) K.250 V, Trio	2
7) K.240 III, Trio	3	7) K.334 V, Trio II	3
8) K.250 III	1	8) K.361 IV, Trio I	2
9) K.287 III, Trio	3	9) K.375 II, Trio	3
10) K.361 II, Trio II	3	10) K.388 III	1
11) K.387 II, Trio	2	11) K.421 III	1
12) K.498 II, Trio	3	12) K.465 III, Trio	2
13) K.516 II	1	13) K.499 II, Trio	2
14) K.550 III	1	14) K.581 III, Trio I	2

¹³ In these Tables, only the K³ number of the piece is given for reasons of presentation.

¹⁴ K.11 II, Minuet is interpreted according to its designation, not its character - that of a trio section.

B) Relative Foreground Rhythmic Activity

of the pieces under consideration, with respect to that of the associated minuet/trio.

Key: + greater, - lesser, = (equal)

Pieces in G minor		Pieces in Other Minor Keys	
1) K.9 Minuet II	=	1) K.110 III, Trio	-
2) K.11 II, Minuet	(-)	2) K.114 III, Trio	+
3) K.63 IV, Trio	=/+	3) K.158 III, Trio	=/-
4) K.113 III, Trio	+	4) K.173 III	-
5) K.172 III, Trio	-	5) K.203 VI, Trio	-
6) K.183 III	-	6) K.250 V, Trio	+
7) K.240 III, Trio	-	7) K.334 V, Trio II	-
8) K.250 III	-	8) K.361 IV, Trio I	=
9) K.287 III, Trio	=/+	9) K.375 II, Trio	=
10) K.361 II, Trio II	+	10) K.388 III	+
11) K.387 II, Trio	-	11) K.421 III	-
12) K.498 II, Trio	+	12) K.465 III, Trio	=
13) K.516 II	=/-	13) K.499 II, Trio	+
14) K.550 III	+	14) K.581 III, Trio I	+/=

C) Thematic Derivation

No table is needed here: the technique is only present in KK.516 II and 550 III in the G minor group and in K.465 III Trio in the other group.

Commentary on Criteria 1/A-C

A) The key relationships shown in Table 1 A are summarised below:

Table 3.1

Type ¹⁵	Pieces in G Minor	Pieces in Other Minor Keys
1	5	3
2	3	8
3	5	3
4	1	0
	-----	-----
	14	14

} 9 Trios } 11 Trios

Perhaps the most significant point here is that, on the basis of the pieces chosen, more of the trios in other minor keys are in the tonic minor of the associated minuet than is the case with the G minor trios.

There are slightly more G minor trios the tonality of which arises as the relative minor of the associated minuet, than is the case in the pieces in other minor keys. In this connection,

¹⁵ For an explanation, refer to p. 179 above.

note that the G minor trio of K.498 II is associated with a minuet in the dominant of the work's principal key: in cyclical works, the minuet is almost invariably in the tonic, even in those works (for example, serenades and divertimenti) with more than one minuet. Consequently both this piece and the G minor minuet (type 1) of the D major "Haffner" serenade, K.250 (248b) III, are rather unusual; all the other G minor minuets and the minuets in other minor keys are in the parent work's principal tonality.

Represented by only one example, the G minor trio of K.113 III, the trio in the mediant of the key of the minuet seems a rarity.

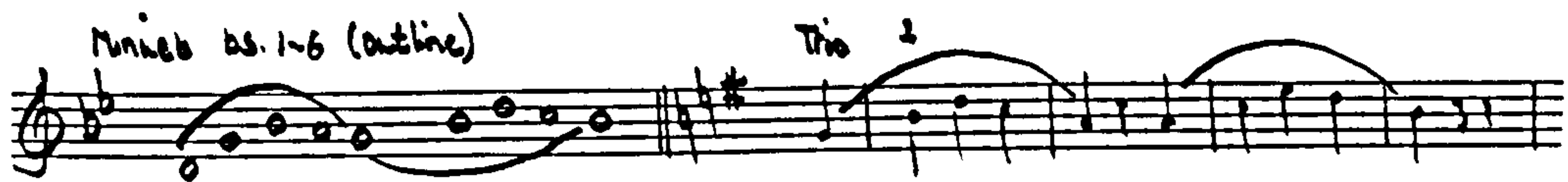
B) No significant disposition of patterns in the relationship between the foreground rhythmic activity of the minuets and trios under consideration and that of the associated pieces distinguishes the pieces in G minor from those in other minor keys. There are also no consistent trends within groups, on the basis of the following criteria of comparison:

G minor pieces	Pieces in Other Minor Keys
Piece to piece	Minuets in the same key
Minuets only	Trios in the same key
Trios only	

C) The derivation of trio material from that presented in the associated minuet is not a common technique in these pieces. K.516 II is the exception proving the general rule, taking as the theme of the Trio the major form of the figure concluding the two

reprises of the minuet. Although by no means as explicit, it is not difficult to see the general resemblance in contour between the theme of the Minuet and that of the Trio in K.550 III, an intermediate stage between clear recollection and no derivation:

Ex. 3.43



From the pieces in other minor keys, only the thematic allusion identified in K.465 III Trio on p. 225 seems significant.

8) K.250 III $\begin{array}{c} \wedge \\ 3 \\ i \end{array} \quad \begin{array}{c} \wedge \\ 2 \\ V^b | V^\# \end{array} \quad || \quad \begin{array}{c} \wedge \\ (3---) \\ i V \end{array} \quad \begin{array}{c} \wedge \\ 1 \\ i | \end{array}$

9) K.287 III, Trio $\begin{array}{c} \wedge \\ 5 \\ i \end{array} \quad \begin{array}{c} \wedge \\ 4 \\ III | \end{array} \quad \begin{array}{c} \wedge \\ 3 \\ III | \end{array} \quad \begin{array}{c} \wedge \\ 2 \\ V^\# \end{array} \quad || \quad \begin{array}{c} \wedge \\ (5---) \\ i V \end{array} \quad \begin{array}{c} \wedge \\ 1 \\ i | \end{array}$

10) K.361 II, Trio II $\begin{array}{c} \wedge \\ 5 \\ i \end{array} \quad \begin{array}{c} \wedge \\ 4 \\ V^b | \end{array} \quad \begin{array}{c} \wedge \\ 3 \\ V^\# \end{array} \quad \begin{array}{c} \wedge \\ 2 \\ || \end{array} \quad || \quad \begin{array}{c} \wedge \\ (5---) \\ i V \end{array} \quad \begin{array}{c} \wedge \\ 1 \\ i | \end{array}$

11) K.387 II, Trio $\begin{array}{c} \wedge \\ 5 \\ i \end{array} \quad \begin{array}{c} \wedge \\ III \\ V^b | \end{array} \quad \begin{array}{c} \wedge \\ 4 \\ 3 \\ V^\# \end{array} \quad \begin{array}{c} \wedge \\ 2 \\ || \end{array} \quad || \quad \begin{array}{c} \wedge \\ (5---) \\ i V \end{array} \quad \begin{array}{c} \wedge \\ 1 \\ i | \end{array}$

12) K.498 II, Trio $\begin{array}{c} \wedge \\ 5 \\ i \end{array} \quad \begin{array}{c} \wedge \\ III \\ V^b | \end{array} \quad \begin{array}{c} \wedge \\ 4 \\ 3 \\ V^\# \end{array} \quad \begin{array}{c} \wedge \\ 2 \\ || \end{array} \quad || \quad \begin{array}{c} \wedge \\ (5---) \\ i V \end{array} \quad \begin{array}{c} \wedge \\ 1 \\ i | \end{array}$

13) K.516 II $\begin{array}{c} \wedge \\ 5 \\ i \end{array} \quad \begin{array}{c} \wedge \\ 4 \\ V^b | \end{array} \quad \begin{array}{c} \wedge \\ 3 \\ V^\# \end{array} \quad \begin{array}{c} \wedge \\ 2 \\ || \end{array} \quad || \quad \begin{array}{c} \wedge \\ (5---) \\ i V \end{array} \quad \begin{array}{c} \wedge \\ 1 \\ i | \end{array}$

14) K.550 III $\begin{array}{c} \wedge \\ 5 \\ i \end{array} \quad \begin{array}{c} \wedge \\ V^b | \end{array} \quad \begin{array}{c} \wedge \\ (III iv) \\ V^\# \end{array} \quad \begin{array}{c} \wedge \\ 5 \\ i V \end{array} \quad \begin{array}{c} \wedge \\ 1 \\ i | \end{array}$

ii) Pieces in Other Minor Keys

1) K.110 III, Trio $\begin{array}{c} \wedge \\ 5 \\ i \end{array} \quad \begin{array}{c} \wedge \\ 4 \\ III | \end{array} \quad \begin{array}{c} \wedge \\ 3 \\ (VII i) \\ V^\# \end{array} \quad \begin{array}{c} \wedge \\ 2 \\ || \end{array} \quad || \quad \begin{array}{c} \wedge \\ (5---) \\ i V \end{array} \quad \begin{array}{c} \wedge \\ 1 \\ i | \end{array}$

2) K.114 III, Trio $\begin{array}{c} \wedge \\ 5 \\ i \end{array} \quad \begin{array}{c} | \\ III \end{array} \quad \begin{array}{c} \wedge \\ i V \end{array} \quad \begin{array}{c} \wedge \\ 1 \\ i | \end{array}$

3) K.158 III, Trio $\begin{array}{c} \wedge \\ 5 \\ i \end{array} \quad \begin{array}{c} \wedge \\ V^b | \end{array} \quad \begin{array}{c} \wedge \\ V^b | \end{array} \quad \begin{array}{c} \wedge \\ i V \end{array} \quad \begin{array}{c} \wedge \\ 1 \\ i | \end{array}$

4) K.173 III

$\overset{\wedge}{5}$ ----- $\overset{\wedge}{5}$ ----- $\overset{\wedge}{1}$
i v^{\flat} | v^{\sharp} *i* v *i* |

5) K.203 VI, Trio

$\overset{\wedge}{5}$ ----- $\overset{\wedge}{5}$ ----- $\overset{\wedge}{1}$
i | v^{\sharp} *i* v *i* |

6) K.250 V, Trio

$\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ ----- $\overset{\wedge}{2}$ || ($\overset{\wedge}{5}$ ----) $\overset{\wedge}{1}$
i III | *iv* v^{\sharp} *i* v *i* |

7) K.334 V, Trio II

$\overset{\wedge}{5}$ ----- $\overset{\wedge}{5}$ ----- $\overset{\wedge}{1}$
i III v^{\flat} | v^{\sharp} *i* v *i* |

8) K.361 IV, Trio I

$\overset{\wedge}{5}$ ----- $\overset{\wedge}{5}$ ----- $\overset{\wedge}{1}$
i v^{\flat} | v^{\flat} *i* v *i* |

9) K.375 II, Trio

$\overset{\wedge}{5}$ ----- $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ || ($\overset{\wedge}{5}$ ----) $\overset{\wedge}{1}$
i v^{\flat} | III v^{\flat} *i* v *i* |

10) K.388 III

$\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ ----- $\overset{\wedge}{2}$ || ($\overset{\wedge}{5}$ ----) $\overset{\wedge}{1}$
i III | *iv* v^{\flat} *i* v *i* |

11) K.421 III

$\overset{\wedge}{5}$ ----- $\overset{\wedge}{5}$ ----- $\overset{\wedge}{1}$
i | v^{\flat} v^{\sharp} *i* v *i* |

12) K.465 III, Trio

$\overset{\wedge}{3}$ ----- $\overset{\wedge}{2}$ || ($\overset{\wedge}{3}$ ----) $\overset{\wedge}{1}$
i III | *iv* v^{\flat} *i* v *i* |

13) K.499 II, Trio

$\overset{\wedge}{5}$ ----- $\overset{\wedge}{5}$ ----- $\overset{\wedge}{1}$
i | *iv* v^{\sharp} *i* v *i* |

14) K.581 III, Trio I

$\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ ----- $\overset{\wedge}{2}$ || ($\overset{\wedge}{5}$ ----) $\overset{\wedge}{1}$
i III | IV v^{\sharp} *i* v *i* |

E) Secondary Development

Key: + present; - absent.

+/- λ (Harmonic and/or Motivic) development/Subdominant.

etc:

Pieces in G minor

Pieces in Other
Minor Keys

1) K.9 Minuet II	-/-	1) K.110 III, Trio	-/-
2) K.11 II, Minuet	-/-	2) K.114 III, Trio	-/-
3) K.63 IV, Trio	-/-	3) K.158 III, Trio	-/-
4) K.113 III, Trio	-/-	4) K.173 III	+/+
5) K.172 III, Trio	n/a	5) K.203 VI, Trio	-/-
6) K.183 III	-/-	6) K.250 V, Trio	+/+
7) K.240 III, Trio	-/-	7) K.334 V, Trio II	-/-
8) K.250 III	-/-	8) K.361 IV, Trio I	-/-
9) K.287 III, Trio	-/-	9) K.375 II, Trio	-/-
10) K.361 II, Trio II	-/-	10) K.388 III	+/+
11) K.387 II, Trio	+/+	11) K.421 III	-/-
12) K.498 II, Trio	+/-	12) K.465 III, Trio	+/-
13) K.516 II	+/+	13) K.499 II, Trio	+/-
14) K.550 III	+/+	14) K.581 III, Trio I	-/-

F) Dimensions and Proportions

second reprise

Key: first reprise | X section | recapitulation

i) Pieces in G minor

	Dimensions (bars)	Proportions (ratio)
1) K.9 Minuet II	8 4 ¹² 8	1 : 0.5 ^{1.5} : 1
2) K.11 II, Minuet	20 16 ²⁸ 12	1 : 0.8 ^{1.4} : 0.6
3) K.63 IV, Trio	8 6 ¹⁴ 8	1 : 0.75 ^{1.75} : 1
4) K.113 III, Trio	8 4 ⁸ 4	1 : 0.5 ¹ : 0.5
5) K.172 III, Trio	8 11	1 : 1.37
6) K.183 III	12 8 ²⁴ 16	1 : 0.66 ^{1.99} : 1.33
7) K.240 III, Trio	8 4 ⁸ 4	1 : 0.5 ¹ : 0.5
8) K.250 III	16 8 ²⁴ 16	1 : 0.5 ^{1.5} : 1
9) K.287 III, Trio	16 8 ²⁰ 12	1 : 0.5 ^{1.25} : 0.75
10) K.361 II, Trio II	17 8 ²³ 15	1 : 0.47 ^{1.35} : 0.88

11) K.387 II, Trio	25 8 21	²⁹	1 : 0.32 : 0.84	^{1.16}
12) K.498 II, Trio	21 10 22	³²	1 : 0.47 : 1.04	^{1.51}
13) K.516 II	13 12 18	³⁰	1 : 0.92 : 1.38	^{2.3}
14) K.550 III	14 14 14	²⁸	1 : 1 : 1	²

ii) Pieces in Other Minor Keys

	Dimensions		Proportions	
1) K. 110 III, Trio	8 4 8	¹²	1 : 0.5 : 1	^{1.5}
2) K.114 III, Trio	8 8 8	¹⁶	1 : 1 : 1	²
3) K.158 III, Trio	16 12 18	³⁰	1 : 0.75 : 1.33	^{1.88}
4) K.173 III	14 6 22	²⁸	1 : 0.42 : 1.57	^{1.99}
5) K.203 VI, Trio	8 8 8	¹⁶	1 : 1 : 1	²
6) K.250 V, Trio	14 6 14	²⁰	1 : 0.43 : 1	^{1.43}
7) K.334 V, Trio II	16 8 16	²⁴	1 : 0.5 : 1	^{1.5}
8) K.361 IV, Trio I	12 8 12	²⁰	1 : 0.66 : 1	^{1.66}

9) K.375 II, Trio	12 17 16	³³	1 : 1.42 : 1.33	^{2.75}
10) K.388 III	16 11 20	³¹	1 : 0.69 : 1.25	^{1.94}
11) K.421 III	10 9 10	¹⁹	1 : 0.9 : 1	^{1.9}
12) K.465 III, Trio	16 12 12	²⁴	1 : 0.75 : 0.75	^{1.5}
13) K.499 II, Trio	8 8 8	¹⁶	1 : 1 : 1	²
14) K.581 III, Trio I	16 8 17	²⁵	1 : 0.5 : 1.06	^{1.56}

Commentary on Criteria 2/D-F

D) Disregarding the organisation of the fundamental line, it will be seen from Table 2/D, i that, aside from the earliest three pieces (KK.9 Minuet II, 63 III Trio and 113 III Trio) and with the exception of K.287 (271H) III Trio, there is a notable predominance of the ponte X section species, together with - in the later pieces - a preference for the dominant minor at the end of the first reprise, in the pieces in G minor.

In the other group (Table 2/D, ii) the monte species, with the attendant mediant cadence at the end of the first reprise, is somewhat better represented, particularly in later works; none of the later G minor pieces is organised in this manner.

The representations of fundamental structure in Table 2/D are categorised below into a number of structural types, on the basis of the organisation of the Umlinie, as I have interpreted it, in addition to the large-scale tonal layout:

Group I: $\overset{\wedge}{5}-\overset{\wedge}{2}|| \overset{\wedge}{5}-\overset{\wedge}{1}$

1) Monte $\overset{\wedge}{5} \overset{\wedge}{4} \overset{\wedge}{3}-----\overset{\wedge}{2}|| (\overset{\wedge}{5}----) \overset{\wedge}{1}$
 $i \quad \quad \quad \text{III} | \text{iv} \quad \text{V}^{\#} \quad \quad \quad i \text{ V} \quad i |$

G Minor: KK.9, 63

Others : KK.250 (248b) V Trio, 388 (384a) III. KK.110 (75b) III Trio, 581 III Trio II by dominants.

2) Ponte $\overset{\wedge}{5}-----\overset{\wedge}{4} \overset{\wedge}{3} \overset{\wedge}{2}|| (\overset{\wedge}{5}----) \overset{\wedge}{1}$
 $i \text{ (III)} \text{ V}^{\flat} | \quad \quad \quad \text{V}^{\#} \quad \quad \quad i \text{ V} \quad i |$

G minor: KK.361 (370a) II Trio II, 387 II Trio, 498 II Trio, 516 II.

Others : K.375 II Trio.

3) Fonte $\overset{\wedge}{5} \overset{\wedge}{4} \overset{\wedge}{3}-----\overset{\wedge}{2}|| (\overset{\wedge}{5}----) \overset{\wedge}{1}$
 $i \quad \quad \quad \text{III} | \quad \quad \quad \text{V}^{\#} \quad \quad \quad i \text{ V} \quad i |$

G minor: K.287 (271H) III Trio

Others : none

Group II: $\overset{\wedge}{3}-\overset{\wedge}{2}|| \overset{\wedge}{3}-\overset{\wedge}{1}$

1) Ponte

$\overset{\wedge}{3}-----\overset{\wedge}{2}-----|| (\overset{\wedge}{3}----) \overset{\wedge}{1}$ $\overset{\wedge}{3} \quad \quad \quad \overset{\wedge}{2}-----|| (\overset{\wedge}{3}----) \overset{\wedge}{1}$
 $i \quad \quad \quad | \text{ V}^{\#} \quad \quad \quad (i \text{ V}) \quad i | \quad \quad \quad i \quad \quad \quad \text{V}^{\flat} | \text{ V}^{\#} \quad \quad \quad (i \text{ V}) \quad i |$

G minor: K.183 (173dB) III

G minor: K.250 (248b) III

Others : none

Others : none

2) Monte

$$\begin{array}{ccccccc} \hat{3} & \text{-----} & \hat{2} & || & (\hat{3} & \text{----}) & \hat{1} \\ i & & \text{III} & | & \text{iv} & \text{V}^{\flat} & (i \text{ V}) & i & | \end{array}$$

G minor: none

Others : K.465 III Trio.

Group III: $\hat{5}-\hat{1}$ 1) Ponte

$$\begin{array}{ccccccc} \hat{5} & \text{-----} & \hat{5} & \text{-----} & \hat{1} \\ i & & | & \text{V}^{\flat/\sharp} & \text{V}^{\flat} & (i \text{ V}) & i & | \end{array}$$

G minor: none

Others : KK.421 (417b) III,
203 (189b) VI Trio
$$\begin{array}{ccccccc} \hat{5} & \text{-----} & \hat{5} & \text{-----} & \hat{1} \\ i & & \text{V}^{\flat} & | & \text{V}^{\sharp} & & \text{V}^{\sharp} & (i \text{ V}) & i & | \end{array}$$

or

G minor: K.550 III

Others : KK.173 III, 334
(320b) V Trio II,
361 (370a) IV Trio
I.2) Ponte on III
$$\begin{array}{ccccccc} \hat{5} & & \hat{4} & \hat{3} & \text{---} & \text{N} & \text{---} & \hat{3} & & \hat{2} & \hat{1} \\ i & \text{III} & & | & (\text{iv}) & & \text{III} & i & \text{V} & i & | \end{array}$$

G minor: K.11 II Minuet

Others : none

3) Monte by Dominants
$$\begin{array}{ccccccc} \hat{5} & \text{-----} & \hat{4} & & \hat{3} & & \hat{2} & & \hat{1} \\ i & & \text{III} & | & (\text{VII} & i) & \text{V}^{\sharp} & & i & | \end{array}$$

G minor: K.113 III Trio

Others : none (cf. K.110
(75b) III Trio)

Group IV: $\overset{\wedge}{5}-\overset{\wedge}{5}$ Mainly Ponte
 $\overset{\wedge}{5}$ -----

i	V [#]	i V	i	G minor: K.240 III Trio (<u>ponte</u>) Others : none
i	v ^b	v ^b i V	i	G minor: none Others : K.158 III [Trio] (<u>ponte</u>)
i	V [#]			G minor: K.172 III Trio (<u>ponte</u>) Others : none
i	III	i V	i	G minor: none Others : K.114 III Trio. (<u>ponte</u> on III)
i	iv	V [#] i V	i	G minor: none Others : K.499 II Trio (?).

Group I contains those pieces, twelve in number, with a $\overset{\wedge}{5}-\overset{\wedge}{2}$ fundamental line, and is divided into three types according to the species - monte, ponte or fonte - of the X section. Given the reading of KK.110 (75b) III Trio and 581 III Trio I as having a monte by dominants X section, the organisation of type I, 1 is more common in the pieces in other minor keys than in those in G minor. Having said this, however, there are two G minor exemplars of this organisation as against one each for the keys of D, C, E and A minors. In what is probably the most significant single trend here, the organisation of type I, 2 (ponte) is clearly more prevalent in the G minor pieces than in the others, being demonstrable in four consecutive later G minor pieces. K.287 (271H) III Trio is the only exemplar of the fonte species in these pieces. As defined in Chapter 1, the monte and

ponte structures represent abstract background types, whereas the fonte organisation may be seen as subsuming various register-specific foreground descents, usually (logically) to V.

Group II contains the three pieces showing a $\overset{\wedge}{3}-\overset{\wedge}{2}|| \overset{\wedge}{3}-\overset{\wedge}{1}$ interruption. The first type, exemplified by two G minor minuets of the 1770s, shows a ponte organisation, each piece presenting a different disposition of the $\overset{\wedge}{2}||/V$ section. The second type, represented by the C minor K.465 III Trio, concludes the first reprise in III. The connection to $\overset{\wedge}{2}||/V$ is effected by the archetypal monte structure.

Group III contains eight pieces with the undivided fundamental line $\overset{\wedge}{5}-\overset{\wedge}{1}$, all but one of which has some form of ponte X section. Two D minor pieces present V only after the double bar, ending their first reprises in i. Another type introduces V at the end of the first reprise. The latter disposition is only found in one G minor piece, the last, K.550 III, breaking the pattern (group I, 2) established in the four preceding pieces. K.11 II Minuet (III, 2) has a variant of the ponte X section in which III replaces the archetypal V. The odd-one-out, K.113 III Trio (III, 3) may be seen - after the fashion of KK.110 (75b) III Trio and 581 III Trio I (both I, 1) - as showing a monte ascent by dominants.¹⁶

The five remaining pieces I have categorised as group IV, reading them as distinguished by the prolongation of $\overset{\wedge}{5}$ in the upper voice, without descent to $\overset{\wedge}{1}$. Four have various kinds of ponte X section; indeed K.172 III Trio may be described as having

¹⁶ The near identity of the X section of K.113 III Trio with that of K.110 (75b) III Trio has been shown above, p. 216.

a ponte second reprise. K.114 III Trio prolongs III at this point, as is the procedure of K.11 II Minuet (III, 2),¹⁷ whilst in K.499 II Trio, iv is the principal harmonic focus of the X section, although it is structurally dissonant with the prolonged $\overset{\wedge}{5}$, which is absent until the return of the first reprise.

In conclusion it may be said that, on the basis of the interpretations offered, the only significant trend here seems to be the predominance of the organisation of Group I, 2 in the four later G minor pieces KK.361 (370a) II Trio II, 387 II Trio, 498 II Trio and 516 II.

E) Secondary development is confined to four of the later G minor pieces and, with the exception of K.498 II Trio, involves both (harmonic and/or motivic) development and emphasis on the subdominant. In the other group it is found somewhat earlier, in two D minor pieces from the 1770s; these present both aspects of the technique, as is the case with the later C minor minuet K.388 (384a) III. Following the pattern of K.498 II Trio, KK. 465 III Trio and 499 II Trio use various techniques of development but do not emphasise the subdominant.

No significant disposition of this device distinguishes the pieces in G minor from those in other minor keys.

F) As is to be expected with the development of the composer's technique, there is a broad general increase in the lengths of the various sections and of the pieces as a whole in both groups

¹⁷ Similarly, K.375 II Trio prolongs III within the framework of a $V\overset{\flat}{b}-\overset{\flat}{b}$ ponte structure (I, 2).

with the passage of time. K.11 II Minuet is anomalous in this respect.

For the same reason, sections made up of uneven numbers of bars are found in the later pieces of each group, starting with KK.361 (370a) II Trio II and 375 II Trio and occurring in four items in each group. In the case of the G minor group, the pieces with this characteristic - the consecutive KK.361 (370a) II Trio II, 387 II Trio, 498 II Trio and 516 II - all share the structural organisation categorised as Group I, 2 on p. 255 above. Of the "irregular" non-G minor pieces, only K.375 II Trio has this organisation.

Of these pieces, those in G minor have more irregular sections than the non-G minor ones - both 1st reprise and its recapitulation in KK.361 (370a) II Trio II and 387 II Trio. No such pattern occurs in the pieces in other minor keys. Additionally, the occurrence of an irregular first reprise is confined to the G minor pieces. Furthermore, none of these G minor pieces has an irregular X section, whereas three out of the four non-G minor pieces - KK. 375 II Trio, 388 (384a) III and 421 (417b) III - have such an irregularity.

The ratios were employed as the basis of an independent statistical analysis. Its only significant finding is some evidence that the proportion of the first reprise is greater in the G minor pieces than in those in other minor keys.

3 Texture

G) Continuo Bass Texture

Key: + present; - absent.

Pieces in G minor

Pieces in Other
Minor Keys

1) K.9 Minuet II	-	1) K.110 III, Trio	-
2) K.11 II, Minuet	-	2) K.114 III, Trio	-
3) K.63 IV, Trio	-	3) K.158 III, Trio	-
4) K.113 III, Trio	-	4) K.173 III	-
5) K.172 III, Trio	-	5) K.203 VI, Trio	-
6) K.183 III	+	6) K.250 V, Trio	-
7) K.240 III, Trio	-	7) K.334 V, Trio II	+
8) K.250 III	+	8) K.361 IV, Trio I	+
9) K.287 III, Trio	-	9) K.375 II, Trio	-
10) K.361 II, Trio II	-	10) K.388 III	+
11) K.387 II, Trio	+	11) K.421 III	-
12) K.498 II, Trio	-	12) K.465 III, Trio	-
13) K.516 II	+	13) K.499 II, Trio	-
14) K.550 III	+	14) K.581 III, Trio I	-

H) Rhythmic and Metrical Irregularity

No table is needed here: the technique is present only in KK.516 II and 550 III in the G minor group and in K.388 (384a) III in the other group.

Commentary on Criteria 3/G and H

G) The harmonic organisation of the passages identified above as being in continuo bass texture is represented below in tabular form, indicating the beat-location of the various components. Periods of four bars are taken, concluding with the arrival on a tonic.

Table 3.2

Pieces in G minor

Piece	Reprise	Bars	Region	Placement													
				1	1	2	3	1	2	3	1	3	2	3	1	4	2
K.183 (173dB) III	1	9-12	i	i	-----	V	----	VI	ii	V	----	i					
	2	33-36	i	[V]	----	V	----	VI	ii	V	----	i					
K.250 (248b) III	1	9-12	v	[V]	V	[V]	IV	iv	i	ii	V	----	i				
	2	29-32	i	[V]	V	[V]	IV	iv	i	ii	V	----	i				
K.387 II Trio	1	18-21	III	IV	-----	V	----	I	ii	V	----	I					
	2	47-50	i	VII	V	----	i	V	VI	ii	V	----	i				

Piece	Reprise	Bars	Region	Placement													
				1	1 2	3	1	2	3	1	2	3	1	2	3	4	2
K.516																	
II	1	7-10	v		V	i	V----	i	ii	V----	VI						
	2	34-37	i		D7--		V----	VI	ii	V----	VI						
K.550																	
III	1	11-14	v	iv	V	i	II	V	VI	ii---	V	i					
	2	33-36	i	V-----			i	V	VI	ii---	V	i					

(In K.516 II, D7 = diminished seventh chord)

Pieces in Other Minor Keys

Piece	Reprise	Bars	Region	Placement													
				1	1 2	3	1	2	3	1	2	3	1	2	3	4	2
K.334 (320b) V Trio																	
II	1	9-12	III	IV-----	V----	I	ii	V----	I								
		14-17	v	(V)-----		i	ii	V----	i								
	2	33-36	VI	IV-----	V----	I	ii	V----	I								
		38-41	i	(V)-----		i	ii	V----	i								
K.361 (370a) IV Trio																	
I	1	5-8	v	V----		i	V	i	ii---	V	i						
	2	25-28	i	V----		i	V	i	ii---	V	i						
K.388 (384a)																	
III	1	13-16	III	I----		V----	VI	ii	V----	I							
	2	45-48	i	i----		V----	VI	ii	V----	i							

As the table shows, harmonic variability in the first part of these passages is reduced in the second by cadential imperatives. It is clear that, as defined above, these structures are slightly more prevalent in the G minor pieces than in those in other minor keys. Furthermore it will be seen that of the pieces

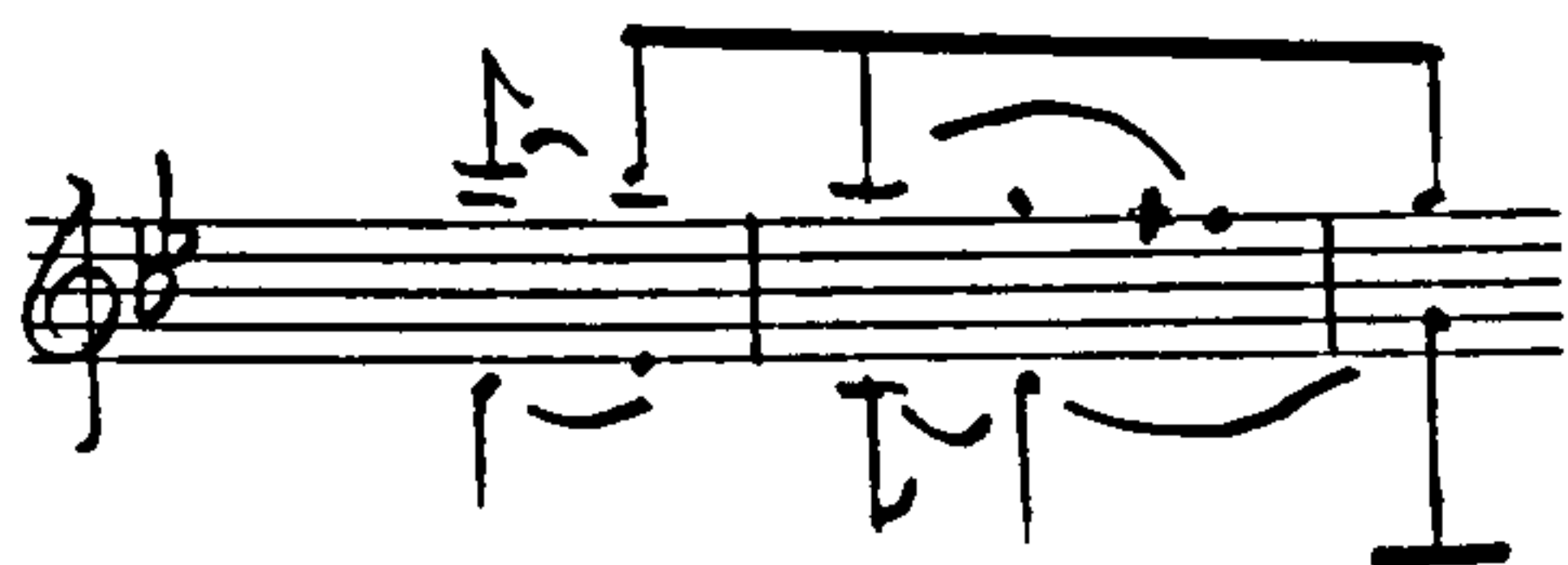
accommodating the texture, those in G minor have a high incidence of the following progression (in the segment bs. 2²-4¹) - Fig. 3.3

V VI | ii V --- | i
| ii --- V |

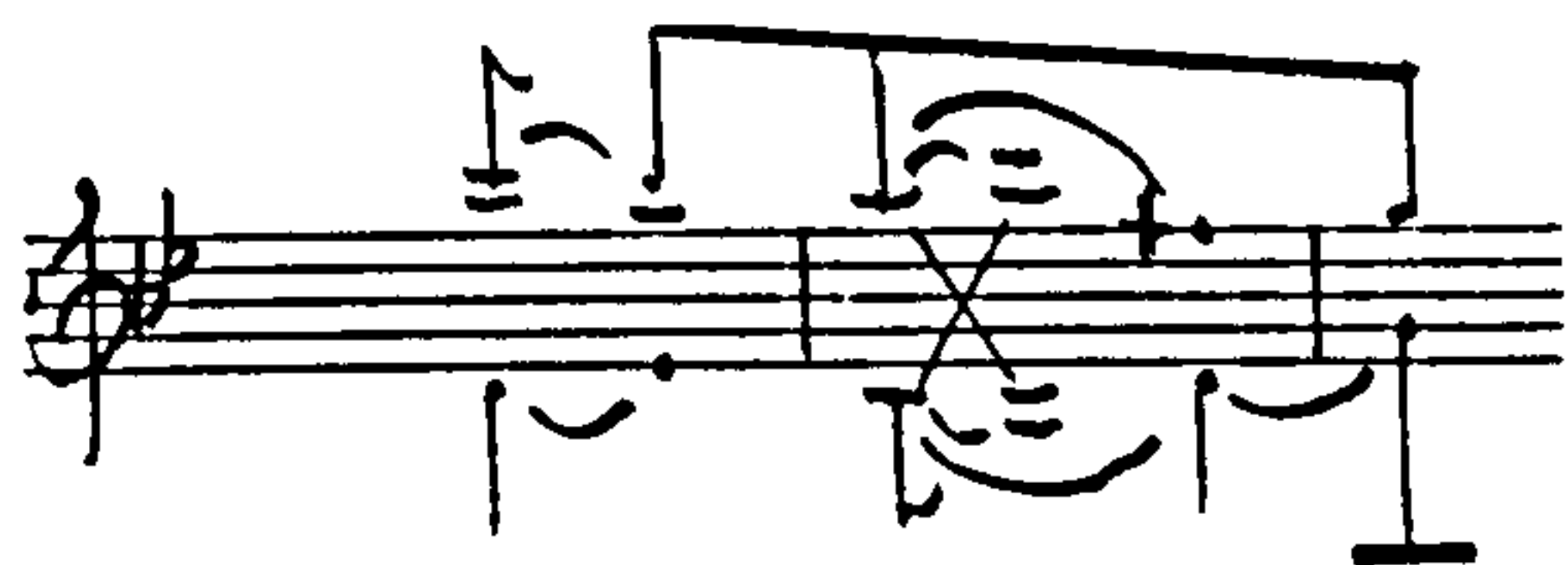
- with its distinctive interruption on the submediant. This step progression is invariably articulated by the following voice-leading:

Ex. 3.44

i)



or ii)



Both represent the prolongation of the motion 7-6-5 over the dominant by harmonies constructed upon neighbour-notes to this degree. The prolongation of the supertonic in ii) is accomplished by voice exchange with the bass.

Example 3.45 overleaf shows this structure - designated here a "cadential invariant" - in context, in the tonic form of the second reprises (Ex. 3.45 i, ii B) and in the first reprise passages from which these are derived (Ex. 3.45 i, ii A):

A

K. 387 II
TR. 19

K. 387 II
TR. 19

K. 516 II

K. 550 III

K. 250
(Z. 181) III

B

b33 #

b47

b34

b33

b29

A

Handwritten musical notation for system A, first system. Treble clef, key signature of one sharp (F#), 2/4 time signature. The first staff contains a melodic line with a slur over the first two notes and a fermata over the second. The second staff contains a bass line with a slur over the first two notes and a fermata over the second. A bracket on the left groups both staves.

K. 334
(384b) II
Ico II

B

Handwritten musical notation for system B, first system. Treble clef, key signature of one sharp (F#), 2/4 time signature. The first staff contains a melodic line with a slur over the first two notes and a fermata over the second. The second staff contains a bass line with a slur over the first two notes and a fermata over the second. A bracket on the left groups both staves.

Handwritten musical notation for system B, second system. Treble clef, key signature of one sharp (F#), 2/4 time signature. The first staff contains a melodic line with a slur over the first two notes and a fermata over the second. The second staff contains a bass line with a slur over the first two notes and a fermata over the second. A bracket on the left groups both staves.

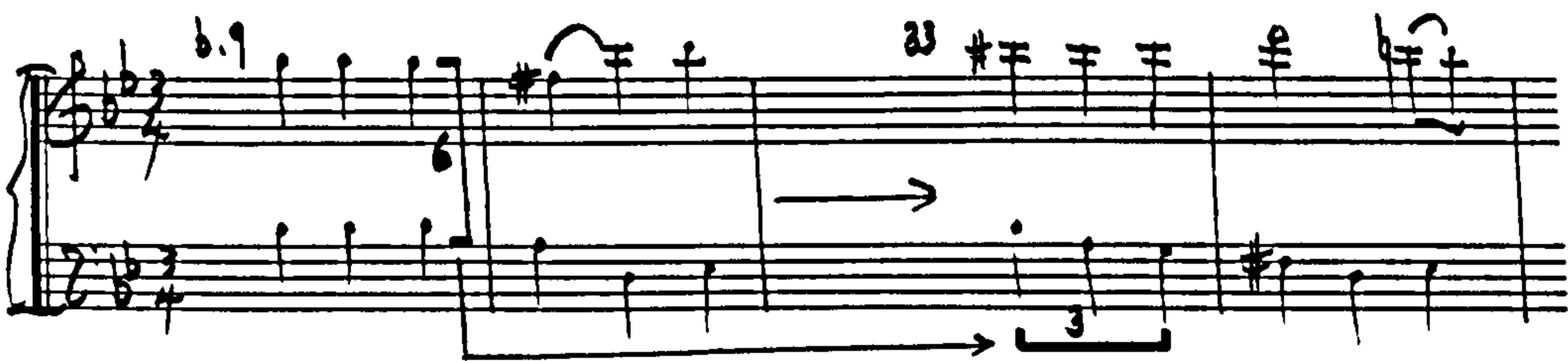
K. 336
(384c) II
Ico II

Handwritten musical notation for system B, third system. Treble clef, key signature of one sharp (F#), 2/4 time signature. The first staff contains a melodic line with a slur over the first two notes and a fermata over the second. The second staff contains a bass line with a slur over the first two notes and a fermata over the second. A bracket on the left groups both staves.

K. 338
(384d) II

The tonic conclusion of the first reprise in K.183 (173dB) III permits Mozart to present essentially the same structure - b. 33, equivalent to b. 9, being recomposed - at both end-cadences. Reiteration of bs. 9-10 in 29-30 and 31-32 (the latter bars *piano subito*, replacing the expected continuation, bs. 11-12) is followed by the definitive end cadence in which the c^3 of b. 10 is displaced onto the third beat of the equivalent b. 34, although in the graph it is shown in its true position, as a neutralising passing note over the bass D. Observe that the interruption V-VI is reserved for this last cadence (b. 34), recomposition of the bass line in bs. 29-30 and 31-32 eliminating it. The recomposition of b. 33 subtly alludes to the parent b. 9 in that the span of its bass progression outlines the inversion of the interval between the outer voices of the earlier bar:

Ex. 3.46



In K.250 (248b) III the V-VI progression of the other cited G minor examples is eschewed in favour of a descending chromatic tetrachord figure, the last two pitches of which (E flat-D) reverse the bass motion of the interruption (b. 30, from b. 10).¹⁸

Comparison of bs. 47-50 of K.387 II Trio with their first reprise equivalent, bs. 18-21, shows exact transposition save for the lower voice of bs. 47-48 (from bs. 18-19), which introduces a V-VI progression without reference to the earlier form. Nevertheless, this may be seen as rendering, inexactly, the bass motion C-D of b. 19.

In the two pieces ending their first reprises on the dominant minor, KK.516 II and 550 III, the V-VI progression in b. 12 of the latter is duplicated in b. 34. The former, however, presents the second reprise interruption as a deviation from the first reprise bass motion C sharp-D of b. 8. Notice how the upper voice c sharp²-d² of b. 7 is given again in b. 34, despite the different tonal context. In this connection observe also how the outer-voice motion

C sharp	-	D
G	-	F sharp

is a feature of three of these second reprise passages: KK.183 (173dB) III bs. 33-34, 516 II bs. 34-35 and 250 (248b) III b. 29. Both the passages from the Quintet have a further interruption in place of the expected perfect cadence.

In contrast to its four occurrences in the G minor pieces, this specific cadential invariant structure is to be found strictly only once in the pieces in other minor keys, in K.388 (384a) III (see Ex. 3.45 ii), the second reprise form being an exact transposition of that of the first. K.334 (320b) V Trio II has two passages of continuo bass texture in each reprise, the first of which is elided with the foregoing (non-continuo bass) texture. Those in the first reprise cadence in III and V respectively, whilst those in the second are resolved in VI and i respectively. None of these structures corresponds to the G

minor cadential invariant. In K.361 (370a) IV Trio I the absence of the V-VI progression in b. 26 (from b. 6) sets it apart from the G minor forms, although the prolongation of ii (bs. 7 and 27) follows the method of K.550 III (bs. 13 and 35), the odd-one-out among the G minor forms in this respect.

The definition of continuo bass texture given here remains flexible, and the designation of certain passages as representing it is not always simple. Nor, due to Mozart's skill in "textural modulation", is it always possible to define precisely the boundaries of such passages (this is particularly the case in K.334 (320b) V Trio II), hence the use of four-bar segments here only for purposes of analytic convenience.

In this connection, see the similar textures in K.498 II Trio bs. 19-21 and 49-53 (comparable in voice-leading to K.334 (320b) V Trio II bs. 14-17/38-41) and K.421 (417b) III bs. 8-10 and 37-39. These have an air of continuo bass texture although the cadential invariant is not articulated therein.

H) Despite the considerable rhythmic freedom of the pieces considered here, the extreme device (in the context of normative minuet procedures) of rhythmic and metrical irregularity is infrequent and not key-specific. In the three pieces demonstrating this technique - KK.516 II and 550 III in G minor and K.388 (384a) III in C minor - tying over the bar line and off-beat dynamic emphases are employed to create conflict between triple and duple metrical schemes.

Summary

With respect to the differentiation of the pieces in G minor from the others, the most significant points of the above discussion are as follows:

1) In terms of the criteria dealing with relationships between associated pieces, perhaps the only significant differentiation between G minor and non-G minor pieces is that, with respect to key relationship, fewer trios in G minor are in the tonic minor of the associated minuet than is the case with the trios in other minor keys.

2) The most significant trend in the disposition of the fundamental structure seems to be the prevalence in the late G minor pieces KK.361 (370a) II Trio II, 387 II Trio, 498 II ¹Trio, 516 II of the ponte organisation in connection with the Umlinie $\hat{5}-\hat{2}||\hat{5}-\hat{1}$ (Group I, 2, p. 255 above). On the basis of the pieces in other minor keys chosen, it may be provisionally defined as an objective/structural key characteristic of G minor.

3) An interesting connection has been identified between the use of irregular bar-lengths and the abovementioned background structural organisation in the G minor pieces, again provisionally objective/structural. Moreover, the particular disposition of such irregular sections in the G minor group with respect to such periods in the pieces in other minor keys has been shown to be distinctive.

4) The continuo bass texture is slightly more prevalent in the G minor pieces than in the others. Furthermore, the "cadential invariant" structure articulated therein is, again, slightly more prevalent in the G minor passages than in the others.

5) An interesting thematic connection has been shown (Ex. 3.5, p. 195) between two pieces referred to in point 2 above, KK. 387 II Trio and 516 II. It must, however, be set against the more explicit relationship - virtually a self-quotation - between two pieces in different keys, KK.110 (75b) III Trio and 113 III Trio, shown in Ex. 3.22, p. 216.

Chapter Four

Cadential Correspondence Patterns

Chapter Four

Cadential Correspondence Patterns

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Introduction

In his discussion of small two-reprise forms in Classic Music: Expression, Form and Style, Ratner notes that

Melodic restatement serves to highlight significant points in the second reprise. The return to I is announced by the recall of the opening melodic idea. The melodic figures of the middle cadence in V can be transposed to I to close the second reprise. This creates a melodic end-rhyme. Such rhymes are optional in small forms but are prescriptive for larger forms.

(1980, p. 212, his emphasis)

These "larger forms" are the "rounded binary" (ibid., pp. 215-216) and the sonata form. In the latter, "the return to I" is, of course, the recapitulation and the "melodic figures of the middle cadence in V" become - by a process of expansion, not fundamental change - the "second group" (dominant/mediant area of the first reprise). In the fully-developed sonata allegro of the mature classical style, the recapitulation is an harmonically adjusted and tonally resolved recall of the exposition with, in the vast majority of cases, a recapitulatory "rhyme" or equivalent for all prominent expositional material. There is, in other words, a high degree of correspondence between exposition and recapitulation.

Cavett-Dunsby 1988b considers a specific area of this general subject of recapitulatory correspondence, namely the matter of the transposition of the recapitulatory second group; whether, in order to retain the tonic, it should be transposed up or down a fourth or fifth (sixth or third in the case of movements in the minor) respectively. Before reaching the

general conclusion that Mozart's second groups are never transposed consistently up or consistently down, she describes a number of techniques of "registral variation" that the composer employed in order to avoid such regularity in transposition. "Two types of registral variation are so pervasive in the 'Haydn' Quartets that they can be considered hallmarks of Mozart's style" (ibid., pp. 60-61), and the first she describes is of central interest to this chapter. It is the device of "registral invariance",

...his method of varying the recapitulatory transition, the second group or the coda so as to bring back in the same register notes from corresponding or nearby bars of the exposition, even though these sections of the exposition and recapitulation are in different keys.

(ibid., p. 61)

As an example of this device, compare K.388 (384a) I bs. 60-66 (in particular the segments bs. 61-62/64-65), exposition with bs. 195-201 (the segments bs. 196-197/199-200), recapitulation.

This concept is first outlined, however, in Wen 1982, defined simply in terms of pitch, not registral invariance - i.e. non register-specific pitch invariance:

Mozart often makes a direct association between the second theme in the exposition and recapitulation of his sonata movements in minor. The thematic material in the recapitulation is often rewritten in order to bring back literally the same sequence of notes in the parallel passage of the exposition.

(ibid., p. 55)

In Chapter 2 Section I, 8, I suggested that, appropriate as such invariance is in the intellectual instrumental sonata style, Mozart probably originated the technique in his solo vocal works as a practical measure, to preserve an effective register for the singer when expositional material is restated in the tonic.

My present concern is pitch/registral invariance in a specific area of exposition-recapitulation correspondence, namely that between certain cadences in the second groups of G minor sonata movements. This involves the consideration of prominent structural cadences in their expositional second groups and the forms in which these are re-presented in the corresponding passage of the recapitulation.

To complement this, I shall discuss other cadential progressions from the second groups - those articulating G minor harmony in the context of B flat major and the forms in which this is rendered in the recapitulation, and those involving the more normative subdominant inflexion - in order to build up a picture, limited though it must necessarily be, of Mozart's practice in this area.

I shall also compare such "Cadential Correspondence Patterns" in sonata movements in G minor with sonata movements in other minor keys, in order to determine whether the G minor examples are distinctive in their nature and treatment.

I Cadential Correspondence Patterns and Pitch Invariance

Wen 1982 discusses the correspondence between the following cadential passages, from toward the end of the exposition (i) and recapitulation (ii) in the first movement of the G minor Symphony K.550 of 1788:

Ex. 4.1

i)

ii)

He suggests that

...one would usually expect a retention of the bass note E flat in b. 251 to form an augmented sixth instead of a diminished seventh chord immediately preceding the V. In addition to recalling the bass motion of bs. 14-15, the inflexion of E flat to E natural has a very specific purpose in that it allows for a most subtle recollection of the parallel passage in the exposition. By inflecting the bass to create a diminished seventh chord instead of an augmented sixth chord Mozart makes an association of the diminished seventh chord in b. 251 back to that in b. 63.

(ibid., p. 66)

Despite their notational variance, the diminished seventh chords at "X", functioning to introduce the dominants of the cadences in III and i respectively, are enharmonically equivalent. Wen also emphasises the derivation of these chords "from chromatic inflexions of an E flat chord in root position" (ibid.):

Ex. 4.2 (after ibid., Exx. 19, 22)

The image shows two systems of handwritten musical notation. Each system consists of a treble clef staff and a bass clef staff. The first system is labeled with measure numbers 56, 59, 63, and 66. A double bar line is present between the two systems. The second system is labeled with measure numbers 239, 240, 245, 251, and 254. In both systems, a diminished seventh chord is marked with an 'X'. The notation includes various accidentals (sharps, flats, naturals), slurs, and a double bar line. The bass staff in the second system has a measure with a slash through it, indicating a correction or deletion.

As he observes, the enharmonic association of C sharp (sharp $\hat{4}$) and D flat (flat $\hat{5}$) is prominent throughout the movement. Sharp $\hat{4}$ is the most common chromaticism in both the major and minor modes, possessing a leading-note tendency derived from the Lydian mode to $\hat{5}/V$ (ibid., p. 67). Chromatic descents from

$\hat{5}$ are almost invariably notated $\hat{5}$ -sharp $\hat{4}$ - $\hat{4}$, and not $\hat{5}$ -flat $\hat{5}$ - $\hat{4}$. The semitonal lowering of $\hat{5}$ is more predominant in the minor mode because of its tendency to modulate to the mediant in which flat $\hat{5}$ appears as flat $\hat{3}$.¹ Consequently the upper voice motion of the exposition's bs. 63-64 is notated d flat³-d³ (flat $\hat{3}$ - $\hat{3}$ in III), whereas the recapitulatory equivalent is given as c sharp³-d³ (sharp $\hat{4}$ - $\hat{5}$ in i). Generally speaking, in areas of the movement where the tonic is operative, C sharp is the notated form; in mediant-orientated areas, D flat is the preferred notation (*ibid.*, pp. 66-67).

Acknowledging the perceptiveness of Wen's analysis of the extended voice-leading structures which link the main second group themes with their associated cadences, I shall, for present purposes, restrict myself to dealing with these cadences as a discrete, independent correspondence pattern separable from their linear context in K.550. This permits me to read the same structure in the following example, from the first movement of the G Minor Quintet K.516 of 1787, in which bs. 61-64 and 198-201 are analogous harmonically to bs. 63-66 and 251-254, respectively, of the Symphony:

¹ See Schenker 1979, note (Oster) to § 316, pp. 139-140.

Ex. 4.3²

i)

Violin II omitted

ii)

Violin I omitted

Having made the above point concerning voice-leading preparation for the cadences, however, I should like to draw attention to the remarkably similar linear approach to the cadential correspondence patterns in these works. This is dealt with in detail in Chapter 6 Section III, Exx. 6.17, 6.18.

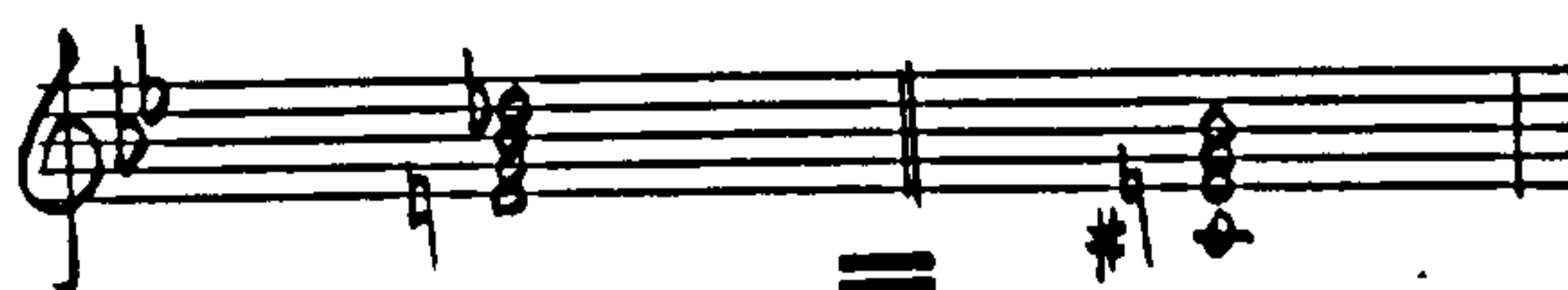
Concentrating on the cadences themselves, comparison with Ex. 4.1 reveals their virtually identical harmonic structure: a preparatory harmony, of variable composition but with E flat as bass (bs. 60 and 197, equivalent to bs. 62 and 250 in K.550 I); a diminished seventh on E natural (bs. 61 and 198, equivalent to bs. 63 and 251 in the Symphony) and then a perfect cadence in III or i (bs. 62-64 and 199-201, bs. 64-66 and 252-254 in K.550). The placement of the passages in Ex. 4.3 as cadences to

the main theme of the second group, before other thematic and cadential material, makes them positionally analogous to those of Ex. 4.1.

With respect to the nature of the diminished seventh chord in these passages, two points now require emphasis:

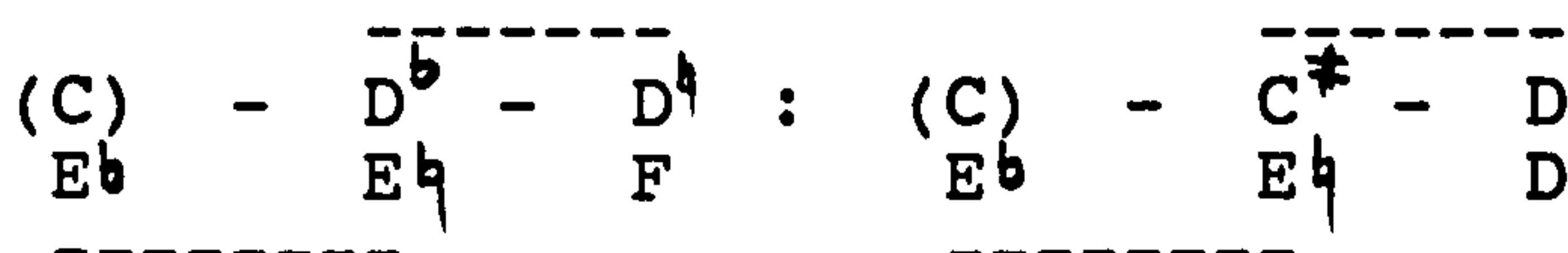
1) The harmonic, vertical aspect of the pitch invariance - the fact that the same harmony appears in two corresponding sections of the movement, in different tonalities - is due to the construction of the diminished seventh chord from the interval of the minor third. Downward transposition of a minor third (or upward transposition of a major sixth) to convert mediant material into tonic material for the recapitulation will clearly leave the pitch content of an expositional diminished seventh unchanged in the later section, albeit usually in a different notational form:

Ex. 4.4



2) The melodic, horizontal aspect of the pitch invariance - the characteristic

Fig. 4.1



outer voice linear motion - is a consequence of the "inversion" (a "relative" inversion, with reference to the expositional form, as against the "absolute" inversions of chords whose components are not equidistant) of the recapitulatory diminished seventh chord, and the use of a prefatory harmony on E flat in deviation - as with the diminished seventh - from exact transposition:

Ex. 4.5

Exposition Recapitulation

The diagram illustrates the harmonic treatment of a diminished seventh chord in two sections: Exposition and Recapitulation. In the Exposition, the chord is shown in the upper voice with a Roman numeral III below it. In the Recapitulation, two versions are shown: 'EXACT TRANSPOSITION' with a Roman numeral X below it, and 'INVERTED TRANSPOSITION' with a Roman numeral i below it. Solid lines connect the outer voices of the Exposition chord to the corresponding chords in the Recapitulation. A dashed vertical line separates the two recapitulation versions.

As Ex. 4.5 illustrates, "inverting" the expositional diminished seventh chord in the recapitulation avoids the introduction of the major mode which would result from exact transposition. Mozart therefore secures a double advantage from this recapitulatory deviation from exact transposition, harmonic and

melodic pitch invariance complementing retention of the minor mode.

This technique seems restricted to the late Mozart, occurring only in his last two complete G minor sonata Allegros. In the first movement of the G minor Piano Quartet K.478 of 1785, there is a similar example of this type of cadential correspondence pattern. The composer establishes harmonic invariance (by virtue of the principle given in point 1, p. 281) but does not create outer voice linear pitch correspondence (melodic invariance):

Ex. 4.6

i)

The image shows two systems of handwritten musical notation. The first system consists of three staves: the top staff is for Violin (vln.), the middle for Viola (vln.), and the bottom for Cello (vc.). The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). The bottom staff has a bass clef and the same key signature. The time signature is 2/4. The music is in common time (C). The first system shows a cadential pattern with a piano part (pft.) and a violin part (vln.). The second system shows a similar pattern with a viola part (vln.) and a piano part (pft.). There are some handwritten annotations above the first system, including 'b. 84', 'b.', and 'be'.

ii)

The image shows two systems of handwritten musical notation. The first system consists of two staves. The top staff is in treble clef with a key signature of one flat and a 2/8 time signature. It contains a first violin part with a slur and a second violin part with a slur and a 'pft.' marking. The second system also consists of two staves. The top staff is in treble clef with a key signature of one flat and a 2/8 time signature. It contains a first violin part with a slur and a second violin part with a 'pft.' marking and a 'L.H.' marking. The score is annotated with 'b. 208' and various accidentals.

The preparatory E flat chord, b. 84, is stated in first inversion and not the root position of KK.550 I b. 62 and 516 I b. 60. The bass G is then retained as the bass of the diminished seventh chord of b. 85. In order to avoid the introduction of the major mode which would result from exact transposition of bs. 85-86, Mozart retains the b flat² of b. 209 (1st violin) in b. 210 instead of raising it to b natural². This is in contrast to the analogous expositional motion d flat³-d³ in bs. 85-86, 1st violin:

Ex. 4.7

Exposition

Recapitulation

The disposition of the diminished seventh chord and the near-exact transposition to which it is subject attenuates potential linear pitch correspondences by placing them in an inner voice. The upper voice $d^{\flat 3}-d^3$ of bs. 85-86 recurs as the inner voice $c^{\sharp 2}-d^2$ of bs. 209-210. Likewise, the $e^{\flat}-e$ bass motion of bs. 208-209 is first presented as the inner voice $e^{\flat 2}-e^2$ of bs. 84-85. As with the examples from K.550 and K.516, this cadential correspondence pattern is placed toward the end of the second group, after the principal thematic periods.

Another form of this basic pattern occurs a second time in the G minor Quintet, at the end of the exposition and recapitulation, as an echo of its first manifestation in bs. 60-64 and 197-201 (Ex. 4.3):

Ex. 4.8

i)

Musical notation for Ex. 4.8 i). The score is in 2/4 time and consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' above the notes) and a diminished seventh chord marked 'b. 81'. The lower staff is in bass clef and contains a bass line with a diminished seventh chord marked 'b. 81' and a melodic line with a long note and a slur.

ii)

Musical notation for Ex. 4.8 ii). The score is in 2/4 time and consists of two staves. The upper staff is in treble clef and contains a melodic line with triplet markings (indicated by a '3' above the notes) and a diminished seventh chord marked '28'. The lower staff is in bass clef and contains a bass line with a diminished seventh chord marked '28' and a melodic line with a long note and a slur.

As is the case in K.478 I b. 85, the diminished seventh is built upon G in the expositional version and, under near-exact transposition, appears upon E natural in the recapitulatory equivalent. I say near-exact transposition for, in order to avoid the tonic major, b flat¹ is presented in b. 220 (violin I) instead of the b natural² which would result from downward transposition by a minor third of the d³ of b. 83 (violin I). In these two details, this form of the cadential correspondence pattern is identical to that presented in the Piano Quartet.

As with the latter work, the linear pitch correspondences prominent in the cadences from K.550 I and in the first statement of this pattern here are not emphasised in the second

statement. The succession d flat¹-d¹ is presented in the inner voice (viola I, bs. 82-83, violin I reinforces d¹ with d³), as is the motion c sharp¹-d², distorted by octave displacement and instrumental discontinuity (c sharp¹ violin I, b. 219; d² viola I, b. 220). Preparation of the diminished seventh chords by 6-5 on E flat (b. 81) and 6-5 on C (b. 218) leads to octave displacement of the pitch succession E flat-E natural: e flat, 'cello b. 81 - e natural¹, violin I, b. 82; e flat, viola II, b. 218 - E natural, 'cello, b. 219. It will be recalled that in the Piano Quartet, preparation by 6-3s on G and E flat respectively permitted the statement of the succession E flat-E natural in one octave.

The progressions discussed in this section clearly constitute different versions of a distinctive cadential correspondence pattern which is prominently articulated in Mozart's last three completed G minor sonata Allegros as a climactic formal component. Despite their formal, tonal and temporal remove, the cadences are in a sense perceived as a unity, by virtue of their sophisticated analogy - representing a triumph of the intellectual over the mechanical in sonata style - and by the impression that the second is a completion of the first.

Given the incidence of this pattern in the three great G minor works, I shall consider other sonata movements in this key, and sonata movements in other minor keys, in order to evaluate its prevalence. Before this, the other second-group cadential inflexions mentioned in the Introduction remain to be outlined.

II Other Cadence-Related Progressions

Between the two large cadences toward the end of the exposition and recapitulation in the G minor Quintet shown in Exx. 4.3 and 4.8 occur the following distinctive progressions prefatory to a perfect cadence. The whole passage is repeated after the intervention of more standardised material:

Ex. 4.9

i)

Handwritten musical notation for Ex. 4.9 i). The notation is on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 3/4. The piece is marked 'bs. 68/76'. The melody in the treble clef features a sequence of chords: a triad of G, B-flat, and D (vi), followed by a triad of G, B-flat, and D with a sharp sign (IV), and then a triad of G, B-flat, and D with a natural sign (V). The bass line provides harmonic support with chords corresponding to these upper parts. The phrase concludes with 'etc.'.

ii)

Handwritten musical notation for Ex. 4.9 ii). The notation is on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 3/4. The piece is marked '205/213'. The melody in the treble clef features a sequence of chords: a triad of G, B-flat, and D (VI), followed by a triad of G, B-flat, and D with a sharp sign (iv), and then a triad of G, B-flat, and D with a natural sign (V). The bass line provides harmonic support with chords corresponding to these upper parts. The phrase concludes with 'etc.'.

The expositional form presents paired emphases on vi and IV in the mediant before the cadence proper, whereas the recapitulatory version emphasises VI and iv in the tonic. The D major harmony of bs. 205 and 213 (the home dominant) forms an allusion to the V of vi of III in bs. 68 and 76 of the exposition. These latter bars, briefly restoring tonic harmony in the context of

B flat major with great subtlety, would, under exact transposition (down a minor third or up a major sixth), generate a tonally disruptive V-i in natural vi, E minor. As Wen maintains,

Because of the different arrangement of scale degrees in the major and minor modes, it is often impossible to transpose directly [i.e. by the exact intervals stated above] from one mode to the other.

(1982, p. 55)

Certain harmonic structures built upon tonic scale degrees $\hat{1}$ and $\hat{5}$ in the context of III are particularly problematic in this respect:

Ex. 4.10

The image shows two staves of musical notation. The top staff is labeled 'NORMATIVE' and the bottom staff is labeled 'DISRUPTIVE'. The top staff shows a sequence of notes with scale degrees 3, 4, 5, 2, 7, 1, 3, 4, 5. The bottom staff shows a sequence of notes with scale degrees 1, 2, 4, 3, 2, 5, 6, 7, 1. The bottom staff is labeled 'Exact transposition down Minor third'.

Composers will, therefore, frequently be forced to make slight adjustments and there is the potential in these recompositions to express subtle musical ideas and connections.

(ibid.)

The restoration of D major in bs. 205 and 213 is a case in point, being a substitute for exact transposition which is both tonally logical and aesthetically satisfying; it creates an effect of harmonic invariance between analogous points similar to that of the progressions considered in Section I.

The second element of the expositional pair, the E flat major IV of III in bs. 70 and 78 is echoed by the first element of the recapitulatory pair, the E flat major VI of i in bs. 206 and 214, secured by interrupted resolution of the preceding D major. The second progression of the recapitulatory pair, unlike the first, is secured by exact transposition of the corresponding expositional progression, iv of i balancing and resolving IV of III. These of course constitute normative subdominant inflexions characteristic toward the end of expositions and recapitulations in late 18th-century style. By contrast, the [V]-vi in III/V-i in i pair is arguably less conventional, representing the transitory reappearance of G minor in the context of an established mediant and its later treatment and resolution in the face of the structural impediments of the minor mode.

I shall now examine the Symphony and Piano Quartet in order to determine whether these progressions have a similar application.

In the exposition of K.550 I, only the first of the expositional progressions of K.516 I is articulated (the emphasis on vi in III, in two statements) and this is rhymed with the second recapitulatory progression of the Quintet (the emphasis

on iv, given twice also) in the corresponding section of the recapitulation. In the Quintet the emphasis on D major in the first expositional progression is restrained; here it is forceful. Ex. 4.11 below shows, in addition to the material articulating vi in III and iv in i respectively (ii, iii), a passage (i) from the exposition's first group, bs. 15-20 (bs. 178-183 in the recapitulation) in which D major as V is presented with equivalent force to its later statement as V of vi in III. The passages of Ex. 4.11 i and ii contain the only strongly articulated statements of a D major chord in one hundred bars of exposition. In their instrumentation, dynamics, register, density and timbre - the sheer physical impact of their sonority - they establish an unmistakable connection, a thrilling event-echo relationship which transcends their temporal and locational separation:

Ex. 4.11

i)

The musical notation for Ex. 4.11 i) is presented on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piece begins at measure 15, indicated by the marking 'b.15'. The upper staff features a melodic line with several slurs and accents, while the lower staff provides a harmonic accompaniment with chords and single notes. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

ii) Exposition

bs. 76/84

iii) Recapitulation

264/272

As stated earlier in connection with K.516 I, the first of the recapitulatory progressions of Ex. 4.9 ii is a substitute - a compromise - for the exact transposition which would introduce E minor. The rhyming of the expositional emphasis on G minor with the home subdominant in K.550 I is another substitute for normative transposition, generating C minor by the transposition down a fifth/up a fourth of the earlier inflexion, a procedure "borrowed" from the major key sonata.

In the finale of this work, progressions emphasising the subdominant are presented toward the end of the recapitulation, in bs. 293-294 and 297-298. The material expressing this region has, however, no directly corresponding expositional equivalent: it is an insertion between material corresponding to bs. 116 (equivalent to b. 292?)-117 (equivalent to b. 301) and is

best regarded as an isolated subdominant emphasis and not a component of a correspondence pattern incorporating this characteristic inflexion.

A similar rhyming of cadential progressions as that of K.550 I occurs in the Piano Quartet. Material articulating an emphasis on vi in III (i a in Ex. 4.12 below) corresponds to material articulating iv in i (ii a in the example), as cadences to the material of bs. 65-69 and 186-190. Here, however, the G minor harmony is introduced by a fleeting 7-5-3 on F sharp on the last semiquaver of the bar, a surface chromatic intensification of an interrupted cadence V-vi in III. The whole progression is somewhat less emphatic, more foreground-located than those in the Quintet and Symphony and of a slightly different nature, although both forms "tonicalise" G minor briefly.³

Repetition of the material of bs. 65-69 and 186-190 in bs. 74-78 and 197-201 respectively leads to a variant of the figures of bs. 69 f. and 190 f., and one might read the continuation of this - progressions articulating IV of III and iv of i respectively - as analogous to the same progressions in K.516 (the second of the two progressions in Ex. 4.9 i and ii), as shown in Ex. 4.12 i b and ii b.

Bars 78-83 and 201-207 also serve as preparations for the first components (the 6-3 on G of b. 84 and the 6-3 on E flat of b. 208) of the correspondence pattern discussed in Section I which, unlike in K.516 I (the first pair of progressions) and 550 I, occurs here after the progressions under discussion (see Ex. 4.6, p. 283).

³

See Schenker 1980, pp. 256 ff.

Ex. 4.12

i) Exposition

a)

b)

ii) Recapitulation

a)

b)

III A Cadential Correspondence Pattern Model for K.478 I, K.516 I and K.550 I


The cadential correspondence patterns discussed in the three G minor Allegros in Sections I and II are schematised in the model shown below as Ex. 4.13. The progression based upon harmonic and melodic pitch invariance achieved by means of the diminished seventh chord is designated C.P. (Correspondence Pattern) A. Lower (a) and upper (A) case letters respectively are used to distinguish between situations where the succession

Pre-diminished 7th - Diminished 7th - Dominant - Tonic

is characterised only by enharmonic equivalence between diminished seventh chords - which naturally arises as a result of the principle of point 1, p. 281 - and cases where enharmonic equivalence between diminished sevenths is complemented by outer voice linear invariance - which, as noted in point 2, p. 281, requires a specific recapitulatory pre-diminished seventh chord not derived by exact transposition followed by an "inversion" of the diminished seventh. The variety of harmonies prefatory to the diminished seventh chords of C.P.A/a - generally of subdominant or supertonic function - are shown enclosed in small boxes.⁴

The patterns of harmonic progressions prior to a perfect cadence are referred to by the generic term C.P.B, the individual progressions, delineated in K.516 I by the rhythmic motive

⁴ See Schenker 1979, § 280, pp. 114-115.

↓. , being referred to as "X" and "Y" and followed by (e) or (r) to indicate expositional or recapitulatory form (and usually therefore location) respectively. The statement of C.P.a after the progressions of C.P.B in bs. 81-85 and 218-222 of the Quintet is not shown. The cadence proper to C.P.B is shown in parentheses and the close of exposition and recapitulation is similarly represented.

Ex. 4.13



C.P.A

C.P.B

It will be understood that the designations B/X and B/Y represent only a descriptive convenience derived from one move-

ment and intended to facilitate discussion of others. As KK.478 I and 550 I show, there is no compositional necessity for B/X (e), in particular, to be rhymed with B/X (r); the former may correspond with B/Y (r), the latter having no expositional antecedent in the form of B/Y (e).

I now turn to the other sonata movements in G minor to determine the incidence of these progressions.

IV Incidence of Cadential Correspondence Patterns in Other G Minor Sonata Movements

Before the three G minor sonata Allegros considered in Sections I and II above, no other G minor sonata movement presents the cadential correspondence pattern designated C.P.A in Section III.

In the early piano sonata movement K.Anh.109b no. 3 (15p) of 1764, however, simple harmonic invariance between diminished seventh chords results from exact transposition of b. 22 in b. 61. More significantly, just after the latter bar, deviation from exact transposition - "inversion" of the (enharmonically invariant) diminished seventh chord - retains the bass note E natural of b. 25¹ in b. 64¹. Additionally, before this, the right hand figure of b. 24² is restored unchanged in b. 63² (see the boxes in the example):

Ex. 4.14

Nevertheless, no extended outer voice invariance, such as that characteristic of the C.P.A progression in KK. 516 I and 550 I, is introduced here.

Components of the cadential correspondence pattern designated C.P.B in Section III are present, in various forms, in six movements, KK.159 II, 183 (173dB) I and IV, 379 (373a) I, 380 (374f) II and 312 (590d) and these will now be discussed. It will be understood that only statements of these progressions articulated in the context of a positional and textural rhyme are indicated here, as is the case with the examples considered in Sections V and VI below. Consequently, cases of isolated statements of these progressions (for example a recapitulatory subdominant) with textural but no harmonic equivalent, or neither textural nor harmonic equivalent, are not noted.

The second movement of the B flat major String Quartet K. 159 of 1773 concludes exposition and recapitulation with the following passages:

Ex. 4.15

i)

Musical notation for Example 4.15 i) showing a cello line. The notation includes a treble clef, a key signature of one flat (B-flat major), and a 3/4 time signature. The music starts at measure 74 (labeled 'b. 74'). The cello part is indicated by the word 'cello'. The notation shows a sequence of notes with various accidentals and dynamics. Below the staff, three brackets indicate harmonic progressions: B/X (e) under measures 75-76, B/Y (e) under measures 77-78, and B/Y (r) under measures 79-80. The notation also includes a 'c' marking above measure 75 and a 'p' marking above measure 79.

ii)

Musical notation for Example 4.15 ii) showing a cello line. The notation includes a treble clef, a key signature of one flat (B-flat major), and a 3/4 time signature. The music starts at measure 183 (labeled '183'). The cello part is indicated by the word 'cello'. The notation shows a sequence of notes with various accidentals and dynamics. Below the staff, a bracket indicates a harmonic progression: B/Y (r) under measures 183-186. The notation also includes a '*' marking above measure 184 and a 'p' marking above measure 185.

The progression designated C.P.B/X (e), bs. 75-76, is followed by B/Y (e) in bs. 77-78. The next two bars, bs. 79-80, present B/Y again but in the form B/Y (r), associated in the mature examples with the recapitulatory statement of this progression. The exposition then concludes on the home dominant.

In the recapitulation of this passage, only B/Y (r) is stated, and this does not correspond with the expositional B/Y (e), being a bar early with respect to the expositional occurrence. Observe also the major form of the subdominant harmony here, b. 186.

Perhaps Mozart did not specifically intend a system of correspondences here, instead using the succession B/X (e) - B/Y

(e) - B/Y (r) primarily to articulate the descending third-progression G-E flat-C, which, as discussed in Chapter 7 below (see Ex. 7.20), introduces the iv of a secondary monte structure at the end of the exposition:

Fig. 4.2

B flat - (G - E flat) C - D :||
 III (i VI) iv v#

To duplicate this according to the pattern of Ex. 4.13, the recapitulatory passage would require the deployment of B/X (r) in b. 184 followed by B/Y (r) in b. 185 (together with some emphasis on ii in b. 186 not generated by any of the progressions considered here):

Ex. 4.16

The image shows two systems of musical notation, each consisting of a treble and bass staff. The first system is labeled with measures b. 74, 76, 78, 80, and 81. Above the treble staff, annotations indicate chord types: B/X(e) above measure 76, B/Y(e) above measure 78, and B/Y(r) above measure 80. A bracket groups measures 76, 78, and 80. Below the bass staff, the chord progression is written as III (i VI) iv v#. The second system is enclosed in a large rectangular box. Above its treble staff, annotations indicate B/X(r) above measure 184, B/Y(r) above measure 185, and a question mark (?) above measure 186. A bracket groups measures 184, 185, and 186. Below its bass staff, the chord progression is written as i (VI ii) ii v#.

There is clearly a great difference between the use of these progressions here and in the mature examples. In the latter they are distinctly articulated components of a prominent system of correspondences, their effect always set in relief by textural and dynamic means. Evidently in KK. 478 I, 516 I and 550 I Mozart attached great significance to these patterns and emphasised them accordingly. In K.159 II their effect is much less striking, the harmonies occurring in a relatively undifferentiated texture with correspondence between expositional and recapitulatory progressions distorted by displacement; indications of the composer's later technique are apparent here, but in a vestigial form.

The first example of a B/X (e) - B/X (r) correspondence pattern in the G minor music is the following, from the second subject in the first movement of the Symphony K.183 (173dB):

Ex. 4.17

i)

ii)

The image displays two musical examples, labeled i) and ii), illustrating B/X (e) - B/X (r) correspondence patterns in G minor music. Example i) is from K.183, measures 64-182, and example ii) is from K.183, measures 72-190. Both examples show a piano accompaniment with a treble and bass clef, and a grand staff with a treble and bass clef. The music is in G minor and 2/4 time. The first example (i) shows a piano accompaniment with a treble and bass clef, and a grand staff with a treble and bass clef. The second example (ii) shows a piano accompaniment with a treble and bass clef, and a grand staff with a treble and bass clef. The music is in G minor and 2/4 time.

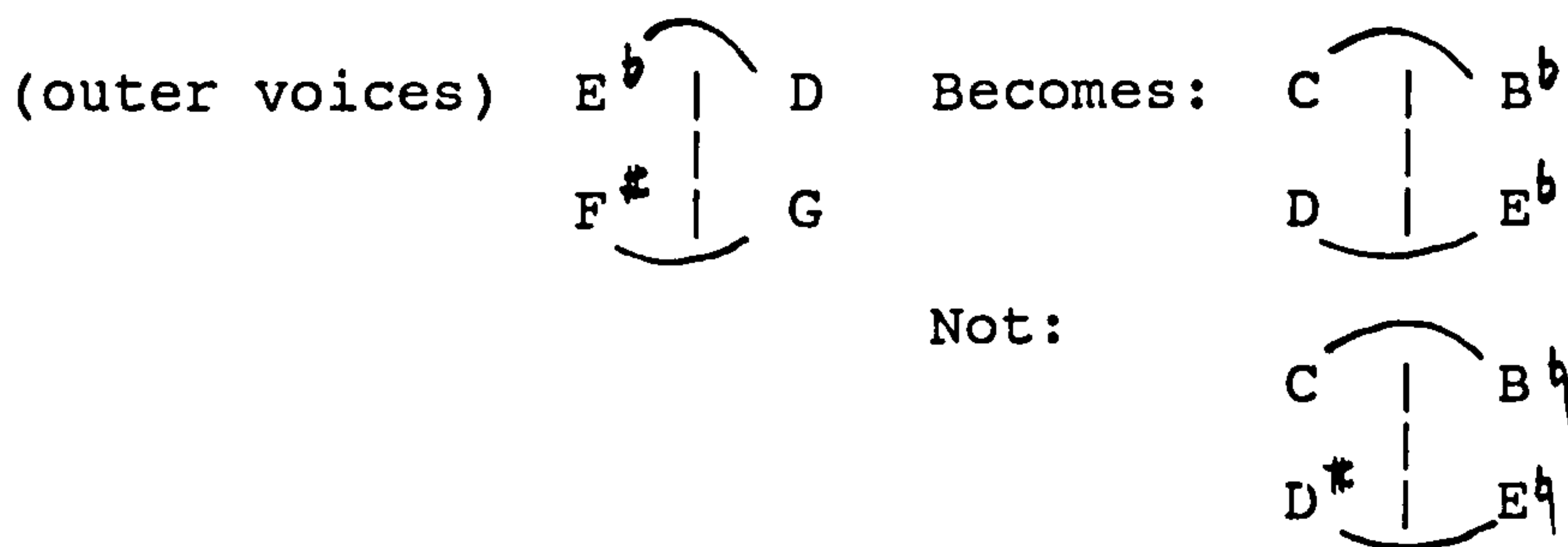
The second statement of the expositional consequent, bs. 70-74, introduces an inflexion to vi of III, bs. 72-73, not present in the first statement, bs. 63-66. This is paralleled in the second statement of the recapitulatory consequent, bs. 188-192, which introduces an interrupted cadence, bs. 190-191, not present in the first statement, bs. 181-184. Here the progressions are not quite as clearly articulated as in the later works and are in a periodic-thematic, as against a cadential-thematic context; however as in the previously discussed examples they are prefatory to perfect cadences.

Notice that both recapitulatory consequents feature prominent octave transfers $b \text{ flat}^1 - b \text{ flat}^2$ in bs. 183 and 190-191 (B/X (r)); the expositional consequents have no equivalent registral break. The purpose ^{of the transfer} is to present $\hat{3}$ in the obligatory register, responding to the exposition's bs. 63 and 70 (equivalent to bs. 181 and 188).

Observe that the applied dominant to vi of III in b. 72 occurs as a seventh chord on F sharp, as in the Piano Quartet (see Ex. 4.12 i a, p. 294). In common with the latter work, the inflexion to G minor occurs as the intensification of an interrupted cadence, although it will be remembered that in K.478 I B/X (e) is rhymed with B/Y (r) (Ex. 4.12 ii a) and not B/X(r), as here. The present disposition leads to voice-leading parallelism between interrupted cadences (V-vi in III/V-VI in i) as against the invariance between D major harmonies in the analogous progressions of K.516 I. The corresponding recapitulatory harmony and its resolution, bs. 190-191, thus approxi-

mate for the exact transposition which, as stated earlier, would introduce E minor:⁵

Fig. 4.3



In the finale of the Symphony, an emphasis on E flat major at the end of the exposition is rhymed with an analogous emphasis on C minor at the equivalent point of the recapitulation, the B/Y (e) - B/Y (r) pattern of corresponding subdominant inflexions:

Ex. 4.18

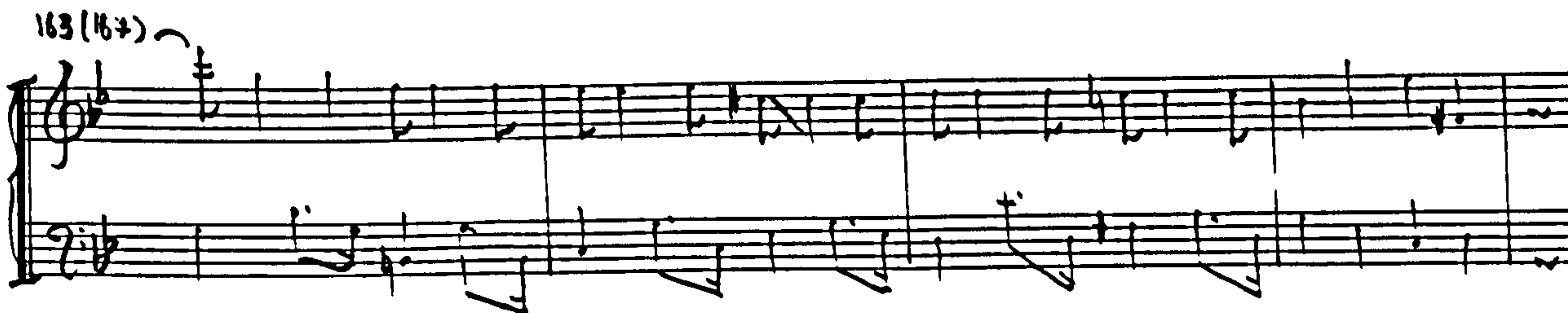
i)

b. 53 (57)



ii)

163 (167)



⁵ The rhyming of B/X (e) with B/Y (r) in KK.478 I and 550 I as a solution to this problem has been discussed in Section I above.

At the close of its exposition and recapitulation, the Allegro of the Violin Sonata K.379 (373a) of 1781 presents more clearly articulated statements of subelements B/X (e) and (r) respectively than those of the Symphony:

Ex. 4.19

i)

Musical notation for Ex. 4.19 i). The score is in G minor (one flat) and 3/4 time. It consists of two staves. The first staff is marked with a treble clef and a 'P/E' dynamic marking. The second staff is marked with a bass clef. The music begins at measure 48, indicated by a 'b.48' above the first staff. The notation includes various rhythmic values, accidentals, and slurs.

ii)

Musical notation for Ex. 4.19 ii). The score is in G minor (one flat) and 3/4 time. It consists of two staves. The first staff is marked with a treble clef and a '131' above the first measure. The second staff is marked with a bass clef. The notation includes various rhythmic values, accidentals, and slurs.

Yet the voice-leading is identical, and so the comments made in connection with Ex. 4.17 concerning the applied dominant to vi in III and the nature of the recapitulatory passage are equally relevant. These progressions are anticipated, in a less clearly emphasised manner, in bs. 35-37 (cf. bs. 48-52) and bs. 111-113 (cf. bs. 131-135).

A correspondence analogous to that of Ex. 4.18 - B/Y (e) - B/Y (r) - occurs in the G minor slow movement of the E flat Violin Sonata K.380 (374f), also of 1781:


Ex. 4.20

i)

Musical notation for Ex. 4.20 i). The score is in 3/4 time and G minor. The upper staff (treble clef) contains a melodic line with a fermata over the final note. The lower staff (bass clef) contains a bass line with a fermata over the final note. The key signature has one flat (B-flat). The piece concludes with a double bar line and repeat dots.

ii)

Musical notation for Ex. 4.20 ii). The score is in 3/4 time and G minor. The upper staff (treble clef) contains a melodic line with a fermata over the final note. The lower staff (bass clef) contains a bass line with a fermata over the final note. The key signature has one flat (B-flat). The piece concludes with a double bar line and repeat dots.

The statement of B/Y (r) is foreshadowed by the subdominant emphases of the principal theme, bs. 3-5 and 7-9 (and, in its recapitulation, bs. 52-54 and 56-58), as is that of B/Y (e), anticipated a few bars later during the modulation to the mediant, bs. 12-13. These progressions are all highlighted by the use of the rhythmic figure .

The cadential correspondence between C.P.B/X (e) and (r) in the disposition of KK.183 (173dB) I and 379 (373a) I (Exx. 4.17 and 4.19) is to be found again, after the Piano Quartet, String Quintet and Symphony, in the Allegro in G minor for piano K.312 (590d) of 1790:

Ex. 4.21

i)

Musical notation for Ex. 4.21 i). The score is in 3/4 time and B-flat major. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and a key signature of one flat. The notation includes various note values, rests, and phrasing slurs. A handwritten 'b. 14' is written above the first measure of the upper staff.

ii)

Musical notation for Ex. 4.21 ii). The score is in 3/4 time and B-flat major. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and a key signature of one flat. The notation includes various note values, rests, and phrasing slurs. A handwritten 'm. 13' is written above the first measure of the upper staff.

The second passage is, however, not the work of Mozart, for the composer broke off after the first quaver of b. 106, four bars before the recapitulation. The near-exact transposition of the recapitulatory passage offered by this disposition was clearly the logical option for the unknown "reconstructor" of this piece. See Appendix 1, f.n. 3 and also Chapter 5 Section II, 2.

V Incidence of Cadential Correspondence Patterns in the Solo Arias in G Minor

No aria presents the full harmonic and melodic invariance of the C.P.A cadential correspondence pattern. However, the form demonstrating only harmonic invariance between diminished seventh chords, C.P.a, does occur. Due to reasons of formal organisation, the location of these progressions is not analogous to that of the C.P.A/a progressions of the Piano Quartet, String Quintet and Symphony.

As discussed in Chapter 2 Section I, 2, Ex. 2.1, the arias "Ma qual virtù", from La Betulia liberata (K.118 (74c) no. 2, 1771) and "Vorrei punirti indegno", from La finta giardiniera (K.196 no. 13, 1774), fall into the group where, after the initial tonic area, a first arrival on III is separated from a second by an intervening articulation of dominant harmony:

Fig. 4.4

i - III - (V - V) - III

This scheme is broadly recreated in the second reprises, now of course in the context of the tonic.

In these two arias, the C.P.a progressions are associated with the dominant area. In "Ma qual", this area is defined by the following progressions, the second of each pair being essentially those of C.P.a:

Ex. 4.22⁶

The image shows a musical score with two staves, labeled i) and ii). Staff i) contains measures 23, 24, 31, and 32. Staff ii) contains measures 85, 86, 93, and 94. A dashed line connects measure 31 of staff i) to measure 93 of staff ii), indicating an exact transposition. Various musical notations like notes, rests, and chord symbols are present.

(Text: "But what virtue does not yield among so very many things [which are enough to] discourage the most fierce heart?")

Here exact transposition of the diminished seventh chord of the second half of b. 31 (Ex. 4.22 i) generates an enharmonically equivalent chord in the corresponding part of b. 93 (Ex. 4.22 ii, the E natural in this harmony being implicit). Note also the recreation of the melodic sixth $g\ flat^2 - b\ flat^1$ of b. 31 as $g^2 - b\ flat^1$ in b. 93 and the associated retention of the bass E flat on the first beat of the former bar in the latter; inflexion of the later E flat to E natural in b. 93 would produce a model C.P.A bass progression.

A more direct correspondence to b. 31 is, however, to be found in the bar introducing the second reprise dominant area, b. 85, a near-exact transposition of the earlier bar which

⁶ The progressions after the dominant area in Ex. 4.22 ii constitute the end portion of a Chromatic Descending Fifth Progression: see Chapter 5 Section II, 2, Ex. 5.15.

reverses the order of events in the second reprise with respect to the first (see the diagonal arrow in the example). The 7-5-natural 3 on C sharp on the second beat of b. 85 corresponds positionally to the (implied) 6-5 on E natural on the same part of b. 23, with no enharmonic equivalence. Observe, nevertheless, the subtle allusion to the upper voice motion c^2 -b flat¹ of the earlier bar in the later.

"Vorrei punirti" presents the C.P.a progressions in order to introduce the extended emphases on dominant harmony of bs. 29-35 and 112-118:

Ex. 4.23

i) 1st reprise

a)

b)

ii) 2nd reprise

a)

b)

(Text: "I would gladly tear,
you villain, your false heart
to pieces, if I didn't love
you so much.")

The upper voice of the diminished seventh chord in the first reprise, b. 28 (Ex. 4.23 i a) moves not from $d^{\flat 2}$ to d^2 , as in KK.516 I and 550 I, but downward to c^2 and then into the inner voice a^1 . This permits the second reprise equivalent, together with its prefatory 6-3 on C, b. 111 (Ex. 4.23 ii a) to be an exact transposition of the first reprise form without introducing the major mode.

Instead of the expected B flat major/G minor harmonies at bs. 36/43 and 119 respectively (the second mediant/tonic arrivals), the dominants of IV of III and iv of i are presented (Ex. 4.23 i b and ii b). Resolving on E flat and C minor harmonies, bs. 39/46 and 122, these passages articulate the progressions C.P.B/Y (e) and (r) although, rather more so than in the instrumental examples discussed, occupying a position of considerable thematic importance. No other G minor solo aria presents progressions of C.P.B.

In both "Ma qual" and "Vorrei punirti" the C.P.a pattern - if taken to constitute not only the pre-diminished seventh, diminished seventh and dominant, but also the resolution of the latter - occupies a large sector of each reprise, serving to

establish firmly the new region or consolidate the tonic rather than, as in the C.P.A progressions of KK.516 I and 550 I and the C.P.a progression of K.478 I, to conclude - in a relatively short span - the main second group theme(s).

The aria "Tiger! wetze nur die Klauen" from Zaide (K.344 (336b) no. 13, 1779) is similar to the previously discussed arias in the basic organisation of the two reprises. The progressions introducing the dominant areas of bs. 27-38 and bs. 117-128 are comparable in function to those of the earlier arias. Here, however, an augmented sixth chord on G flat in the first reprise, b. 26⁷ (its introduction smoothed by the use of mixture with the parallel (mediant) minor in the previous bar) is rhymed with a diminished seventh chord in the analogous bar, b. 116, of the second reprise and consequently the harmonic invariance of C.P.a is absent. The augmented sixth chord may be seen as related to the appropriate diminished seventh chord, differing by its substitution of G flat for G:

⁷ Notice the restatement of the bass motion G flat-F here within the area of prolonged dominant harmony, at bs. 30-31 and 34-35, the latter bars a reiteration of the progression of bs. 26-27. These are rendered in the second reprise as bs. 120-121 and 124-125 respectively, although now without "motivation" from bs. 116-117.

Ex. 4.24

i)

ii)

(Text: "[Punish a foolish trust] in simulated tenderness".)

Note also the extended emphasis in the second reprise on the pre-diminished seventh chord, the Neapolitan sixth of b. 115, which is sustained until b. 116³. The statement of a flat¹ in the upper voice dictates that the harmony on C sharp be postponed, relative to its first reprise equivalent, until the upper voice has descended to g¹ on the fourth beat. Obviously were the harmonic basis of b. 26 a diminished seventh on E natural there would be, as in "Ma qual" bs. 31 and 93 and

"Vorrei punirti" bs. 28 and 111, harmonic but not outer-voice melodic invariance with b. 116⁴.

The voice leading of bs. 115-117, A flats and rhythmic variation notwithstanding, is close to that of Ex. 4.23 ii a, as is the upper voice of bs. 26-27 to that of Ex. 4.23 i a. Furthermore, bs. 115-117 are even more closely foreshadowed in bs. 83-86 of "Ma qual", the progressions introducing the second reprise central dominant area, as can be seen by comparison with Ex. 4.22, p. 308 above.

In "Ach ich fühl's" from Die Zauberflöte, a statement of the progression presented in bs. 27-29 of "Vorrei punirti" (Ex. 4.23 i a) - here stated within the mediant period⁸ - corresponds with an equivalent progression in the second reprise followed, later in the reprise, by a distorted echo of this principal second reprise correspondent.

Although not strictly corresponding to the model expositional form of C.P.A, due to the motion from d flat² into the inner voice a¹ of bs. 11-12 (Ex. 4.25 i below), d² is prominent in the upper voice (violin I, bs. 14-15) before the end-reprise cadence, alluding to the explicit D flat-D motion of the expositional C.P.A progressions in KK.516 I and 550 I.

The first of the second reprise C.P.a progressions, marked a' in Ex. 4.25 ii, is positionally analogous to that in the first reprise. Here, however, the bass motion C-C sharp-D of exact transposition, as in "Vorrei punirti", is not employed. Instead, the recapitulatory lower voice motion of C.P.A, E flat-

⁸ The organisation of the reprises in "Ach ich fühl's" differs from that of the three previously discussed arias: see Chapter 2 Sections I, 2 and I, 4.

E natural-D, is permuted to E natural-E flat-D in the service of a descending chromatic tetrachord figure⁹ (and thereby forms a counterpoise to the ascending motion E flat-E natural-F of the first reprise passage), and the upper voice presents c^2 -c sharp²-d², in contrast to the first reprise motion d flat² (matched by the later c sharp²)-c²-b flat¹-a¹ (cf. Exx. 4.23 and 4.24):

Ex. 4.25

i)

(Text: "[Now no more sweet hours of rapture] Come to cheer this heart of mine!")

⁹ This passage is discussed in Chapter 6 Section II: see Ex. 6.8 and the associated text.

ii)

The musical score consists of two systems. The first system begins at measure 28, indicated by a '28' above the first staff. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has a long note that is sustained across several measures. The piano accompaniment consists of chords and moving lines. The second system continues the vocal line and piano accompaniment. The vocal line has a long note that is sustained across several measures. The piano accompaniment consists of chords and moving lines. The score includes treble and bass staves with various musical notations such as notes, rests, and accidentals.

(Text: "If thou feel no
lover's yearning, Yet in
death true peace I'll know!")

The second ("echo") C.P.a progression, bs. 34-35, marked a" in Ex. 4.25 ii, may be seen as occurring within the statement of a', "boosting" its dominant, which is established in b. 30 and prolonged essentially until b. 35. This corresponds to the dominant of III, established in b. 12 and exquisitely prolonged until b. 15 but without, however, an emphasis in bs. 14-15 corresponding (via an analogous "internal restatement" of a) to that of bs. 34-35.

Although the upper voice of the first reprise C.P.a progression does not by definition conform to the upper voice of the equivalent model C.P.A progression, the whole recapitulatory C.P.A form is present if the bass of bs. 34⁴-35 is taken as the representative lower voice of a derived C.P.A progression utilizing this line and the model upper voice c^2 -c sharp²-d² of bs. 28-30, which is not present in bs. 34-35 due to omission of c^2 :

Ex. 4.26

Although this aria has a different formal organisation to "Ma qual", "Vorrei punirti" and "Tiger!", its C.P.a/A pattern occupies a similarly large portion of the reprises, spanning most of the mediant period of the first and nearly all of the second,¹⁰ unifying the articulating material in extended cadential gestures.

¹⁰ As discussed in Chapter 2 Section I, 4, the opening tonic period is not recapitulated after the X section.

VI Incidence of Cadential Correspondence Patterns in Sonata Movements in Other Minor Keys

Of the sonata and two reprise form movements from the Comparison Group -

K.173 I	D	1773	K.370 (368b) II	D	1780
K.280 (189e) II	F	1775	K.388 (384a) I	C	1782
K.271 II	C	1777	K.421 (417b) I	D	1783
K.304 (300c) I	E	1778	K.457 I	C	1784
K.310 (300d) I	A	1778	K.466 I	D	1785
K.320 V	D	1779	K.491 I	C	1786
K.364 (320d) II	C	1779	K.540	B	1788

- not one contains the pattern designated C.P.A. Progressions of C.P.B are, however, presented in the following movements:

Work/ Movement	C.P.B	
	Exposition	Recapitulation
K.280 (189e) II	B/X (e)	B/Y (r)
K.304 (300c) I	B/X (e)	B/Y (r)
K.540	B/X (e)	B/X (r)

As is the case in the first movement of the G minor Symphony K.550, material articulating subelement B/X (e) is rhymed with material articulating subelement B/Y (r) in both the F minor slow movement of the F major Piano Sonata K.280 (189e) and the opening movement of the Violin Sonata in E minor K.304 (300c). Consider the first of these movements:

Ex. 4.27

i)

Musical notation for Ex. 4.27 i). The score is in 6/8 time and E minor. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and the same key signature. The music begins with a measure marked 'b.20'. The first staff contains a melodic line with a slur over the first two measures and a fermata over the third. The second staff contains a bass line with a '+' sign above the first measure. Dynamics 'p' and 'f' are indicated in the second and third measures of the first staff.

(repeated, in a different form, bs. 22-24)

ii)

Musical notation for Ex. 4.27 ii). The score is in 6/8 time and E minor. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and the same key signature. The music begins with a measure marked '56'. The first staff contains a melodic line with a slur over the first two measures and a fermata over the third. The second staff contains a bass line with a '+' sign above the first measure. Dynamics 'p' and 'f' are indicated in the second and third measures of the first staff.

(repeated, in a different form, bs. 58-60)

Here this pattern is relatively lightly articulated. In the E minor work, however, Mozart singles it out for special attention:

Ex. 4.28




i)

Musical notation for Ex. 4.28 i). The score is in 3/4 time and E major. It consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and the same key signature. The music begins with a measure marked 'b.66'. The first staff contains a melodic line with a slur over the first two measures and a fermata over the third. The second staff contains a bass line with a '+' sign above the first measure. Dynamics 'p' and 'f' are indicated in the second and third measures of the first staff.

(and again, bs. 71-73)

ii)

(and again, bs.
171-173)

The use here of a prominent motivic unit established earlier in the movement to articulate these progressions is a highly effective method of emphasis, giving the pattern a wholly different profile and gravity to that of the F minor example. This technique is also utilised in K.380 (374f) II (Ex. 4.20) and K.312 (590d) (Ex. 4.21,  in bs. 64 f. and 173 f. being derived from  of bs. 44 f. and 157 f.). The most obvious counterpart, however, is clearly K.550 I (Ex. 4.11), the forceful emphases on G minor in bs. 76-78/84-86 articulated by the opening  motive being exactly equivalent to the emphasis on E minor in Ex. 4.28.

The bass motion of b. 168, 5-6 in i, is that of the B/X (r) progressions of KK.516 I, 183 (173dB) I, 379 (373a) I and 312 (590d) (Exx. 4.9, 4.17, 4.19 and 4.21 respectively), achieved by near-exact transposition of the corresponding b. 68 (exact transposition would imply C sharp minor), the upper voice of the piano part eschewing D sharp and F sharp to suggest C major. However, because of the violin's inner voice motion $g^1-g\ sharp^1-a^1$, iv of i is secured instead and the root progression is, therefore, that of B/Y (r). Without the violin's inner voice

motion, the piano figure of this bar constitutes a subtle allusion to bs. 29-30 (in which C major functions as IV of III), the outer-voice motion of which it duplicates.

Finally, the pattern B/X (e) - B/X (r) in the disposition of KK.183 (173dB) I, 379 (373a) I and 312 (590d) - applied dominant to vi in III as a seventh chord on sharp $\overset{\wedge}{7}$ as a chromaticisation of an interrupted cadence rhyming with an interrupted cadence in i - occurs as follows in the Adagio in B minor. Here it is the mid-point of articulation in the closing themes of exposition and recapitulation:

Ex. 4.29

i)

b.16.

Musical notation for example i) showing a piano figure in B minor, measures 16-19. The notation is in treble and bass clefs, 2/4 time, with a key signature of two flats. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the treble part has a more melodic line with some grace notes.

ii)

46

Musical notation for example ii) showing a piano figure in B minor, measures 46-49. The notation is in treble and bass clefs, 2/4 time, with a key signature of two flats. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the treble part has a more melodic line with some grace notes.

Summary

From the foregoing discussion the following points may be made.

1) The cadential correspondence pattern designated C.P.A is, on the basis of the movements in other minor keys surveyed, confined to late movements in G minor.

The progressions of C.P.a - the preparation of perfect cadences with ii or iv and the inflection of these to generate diminished seventh chords prior to the dominants - is presumably a stylistic resource of most late 18th-century composers. The modification of this pattern in the progressions of C.P.A, with their subtle harmonic and melodic invariance, is, however, probably a purely Mozartian characteristic and can be understood in an evolutionary sense as derived from the simpler progressions, this development being stimulated by the composer's general propensity for recapitulatory invariance.

Between the two early arias of Section IV and the late C.P.A progressions of KK.516 I and 550 I occur the C.P.a progressions of KK.478 I, which relegate melodic invariance to inner parts, and 516 I, which combine the latter technique with octave displacement. Supporting an evolutionary interpretation, these might be regarded as an intermediate stage of development, although in the case of the C.P.a progression in the Quintet, a coexistent stage.

After the Quintet and Symphony, the treatment of C.P.a/A in "Ach ich fühl's" can be seen as a further development, utilising aspects of early and late technique for a singular treatment of

these patterns in which theme, cadence and form coalesce into a seamless continuity.

2) The four progressions collectively designated C.P.B are, with the possible exception of B/X (r), relatively normative tonal functions, yet are clearly articulated as points of particular harmonic interest. The following dispositions of these progressions have been observed:

Table 4.1

Group	Pattern	Works
i)	B/X (e) - B/Y (e) B/X (r) - B/Y (r)	K.516 I (Ex. 4.9, p. 288)
ii)	B/X (e) B/X (r)	KK.183 (173dB) I (Ex. 4.17, p. 301), 379 (373a) I (Ex. 4.19, p. 304), 312 (590d) (Ex. 4.21, p. 306), 540 (Ex. 4.29, p. 320)
iii)	B/X (e) B/Y (r)	KK.550 I (Ex. 4.11, p. 291), 478 I (Ex. 4.12, p. 294); KK. 280 (189e) II (Ex. 4.27, p. 318), 304 (300c) I (Ex. 4.28, p. 318)
iv)	B/Y (e) B/Y (r)	KK.478 I (Ex. 4.12, p. 294), 183 (173dB) IV (Ex. 4.18, p. 303), 380 (374f) (Ex. 4.20, p. 305), 196 no. 13 (Ex. 4.23, p. 309)

In these movements an expositional subdominant (groups i and iv) is always rhymed with an analogous recapitulatory progression. In group iii a recapitulatory subdominant has no

direct expositional equivalent, being a substitute for exact transposition of the corresponding B/X (e).

The B/X (e) - B/X (r) pattern of group ii is invariably found with the dominant of vi in III of the first component appearing as a seventh chord on the home leading note as a surface intensification of an interrupted cadence V-vi in III. Although rhymed with B/Y (r), this is also the disposition of the B/X (e) progression of K.478 I (group iii).

A more middleground-orientated treatment of B/X (e) - not with V of vi in III subsumed within the larger context of an interrupted cadence in this region, but as an emphatic applied dominant - is seen when it is rhymed with B/Y (r) in KK.550 I and 304 (300c) I (group iii). K.280 (189e) II represents a more restrained form of the same treatment, whilst, as mentioned above, K.478 I represents an exception in rhyming B/X (e) with B/Y (r) but disposing the first of these progressions as in group ii.

The procedure of K.516 I can be understood as a unique synthesis of groups ii and iii, with V of vi in III appearing as an applied dominant (group iii) but being rhymed with an interrupted cadence (group ii), thereby creating invariance between D major harmonies.

It may therefore be said that, on the basis of the material surveyed, the cadential correspondence pattern C.P.A constitutes an exclusive feature of the G minor Quintet and G minor Symphony. Furthermore, the progressions designated C.P.B seem

slightly predominant in the G minor movements with respect to those in other minor keys.

These progressions consequently may be provisionally defined as objective/structural key characteristics of G minor.

Chapter Five

**Chromatic Descending
Fifth-Progressions**

Chapter Five

Chromatic Descending Fifth-Progressions

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Introduction

As Schenker observed, melodic progressions outlining the interval of a descending fifth are extremely common in tonal music. They are present on all structural levels, from the extreme foreground to the deepest background, arising from the latter - as the principle of organicity dictates - in the form of the Ursatz species $\hat{5}-\hat{1}$:

Ex. 5.1



(Schenker 1979, Fig. 16, 5 no. 3; Fig. 16 shows many other contrapuntal settings of the basic $\hat{5}-\hat{1}$ descent)

In the transference of these structures from background to the more immediate levels,

The support provided by I-V-I or by the prolonged bass forms shown in Fig. 14 imparts to the linear progressions which descend from $\hat{3}$ or $\hat{5}$ the effect of a fundamental structure or of a form of the fundamental structure as shown in Figs. 15 and 16 (§§ 242 ff. [pp. 87 ff.]).

Therefore at the first level such linear progressions are chiefly encountered in connection with an interruption (Figs. 22b; 23) or with a neighbouring note (Fig. 32, 3-7) (Fig. 154, 3 [ed.]).

(ibid., § 117, p. 44)

At the later structural levels (nearer the foreground) "In addition to interruptions (§ 192 [p. 70]), fifth-progressions may exhibit freer divisions" (ibid., § 213, p. 76).

This chapter is concerned with a particular type of linear progression spanning a descending fifth prominent in Mozart's G minor music. In this, the underlying framework is prolonged with distinctive chromaticisms and characteristic intervallic relationships between upper voice and bass in the first part of the progression. In the following consideration of these structures, some preliminary examples are discussed and from these is extrapolated a basic form - not so much an archetype or paradigm, for their occurrence is relatively infrequent, but rather a measure or control of relatively consistent composition - against which other occurrences, disparate and less homogeneous but clearly related, are compared.

I Chromatic Descending Fifth-Progressions in G Minor Works: Basic Form

In Beyond Orpheus, Epstein identifies a preponderance of themes based upon linear progressions of a descending fifth in the first movement of the G minor Symphony, K.550 (1979, pp. 139-141). As stated above, these derive ultimately from the Urlinie $\hat{5}-\hat{1}$ in the background, although Epstein does not explicitly note this. As examples of such material he lists the opening theme, bs. 1-11, the transitional material of bs. 281

ff. and the second subject, in addition to other, connecting, passages. At the recapitulation of the second subject, its descending fifth-progression appears in the arrangement with which I am concerned, and is the first example from which my basic form is derived:

Ex. 5.2¹

i) Antecedent

The musical score for 'Antecedent' (Ex. 5.2) is presented in two systems. The first system features a string section (Str.) and a woodwind section (Ww.). The string part begins with a descending fifth progression, which is also mirrored in the woodwind part. The second system continues the piece, with the descending fifth progression reappearing. The score includes various musical notations such as notes, rests, and dynamic markings.

¹ The instrumentation and registers shown here are those of the first statements of each phrase. The second statements are modified in these respects; although new registers are opened up, no fundamental structural changes occur. The pattern of the instrumentation here is broadly similar to that of the expositional form (Ex. 5.16, p. 354 below).

ii) Consequent

Note that the second statement of the consequent, bs. 239 f., is modified, the cadence of bs. 233-234 being replaced by a new emphasis on IV of III. The second statement consequent is not fully closed until the big cadence of bs. 250-254, the second component of the C.P.A. cadential correspondence pattern, discussed in Chapter 4 Section I (see Exx. 4.1, 4.2).

As shown in the example, the descending fifth-progression is subject to a $\hat{5}-\hat{2} || \hat{5}-\hat{1}$ interruption, articulating the antecedent-consequent structure. It is the complete, post-interruption form that is of principal interest here. Given the norma-

tive Schenkerian relationship between the diatonic elements of the quasi-Urlinie and quasi-Bassbrechung, the characteristic aspects, as already mentioned, are the nondiatonic prolongations and the outer voice intervallic relationship of the opening. Observe, particularly, the 6-3 position of the tonic harmony in bs. 227 and 231,² the melodic c sharp² (sharp ⁴) in bs. 227 and 232, supported by bass A and the neutralisation of this pitch by c² (⁴) over bass D. This disposition creates a prominent 10-10-7 intervallic pattern in bs. 227-228 and 231-232. Additionally, the chromatic pitch b natural¹ in bs. 232 and 240 is significant, preserving the descending chromatic line of the expositional version which would be lost were the earlier passages transposed exactly.³ The rectification of b natural¹ (natural ³) by b flat¹ (³) in the same bars is supported by a 5-3 on E flat.

The recitative "Mia Speranza Adorata", K.416, closes with a passage based upon a very similar chromatic descending fifth-progression - hereafter abbreviated to "C.D.F.P." - to that just discussed in K.550:

² G is implied by context in bs. 227 and 235. Here and in bs. 231 and 239 it is shown in the graphs below the actual bass, B flat. The absence of the tonic note in these bars creates, however, a very subtle allusion to B flat major, the tonality of the corresponding section of the exposition.

³ See Wen 1982, p. 62 for more on this.

Ex. 5.3

(Text: "Farewell for ever, farewell!")

As in K.550 I bs. 231-234/239-242, the opening bass progression - what I shall term the "subsidiary" bass arpeggiation within a "principal" arpeggiation - supports the melodic motion d^2-c sharp²- c^2 , together producing the intervallic pattern 10-10-7. Also b flat¹ is preceded by b natural¹ although the former is not harmonized by a 5-3 on E flat, as in the Symphony, but by the tonic, b . 25. Unlike the example from K.550, a^1 ($\hat{2}$) is preceded by a flat¹ (flat $\hat{2}$). The a^2 is not notated, but in 18th-century performance practice would be sung as an apoggia-tura to the g^1 ; this is written out in the example.

Pamina's aria "Ach ich fühl's" from Die Zauberflöte contains two statements of this structure - in the recapitulation of the second thematic period and, before this, in the X section "pre-recapitulation" of this material (see Chapter 2 Section I, 4, Ex. 2.15):

Ex. 5.4

i) X section

ii) Second thematic period

(Text: "I shall find rest in death")

As in Exx. 5.2 and 5.3, the opening outer voice motion generates the characteristic 10-10-7 intervallic pattern. Observe that the 6-3 on B flat, supporting the $\hat{5}$, is introduced by a 6-sharp 4-3 on C in both i and ii, producing a double neighbour-note motion; this is exactly the procedure of Ex. 5.2 ii.

Although the melodic B natural of the two previous examples is not present, the second thematic period includes an A flat-A motion as in "Mia speranza". The end cadences here are interrupted but the tonic of the principal bass arpeggiation is implicit, being shown bracketed in the graphs, as is the implied G under the bass B flats of bs. 25 and 31.

These structures demonstrate sufficient similarities for the basic form mentioned earlier to be derived. This is presented in the example below. Bracketed bass tones are implicit; bracketed melodic tones are not common to all three passages. Below the example are summarised its principal characteristics.

Ex. 5.5

The musical score consists of five staves. The top staff shows a sequence of notes with accidentals: $\hat{5}$, $(\hat{4})$, $\hat{4}\flat$, $(\hat{3})$, $\hat{3}\flat$, $(\hat{2})$, $\hat{2}$, and $\hat{1}$. The second staff is a treble clef with a melodic line. The third staff is a bass clef with a bass line and arpeggiations. The fourth staff shows chord symbols: i , 3 , 6 , 7 , $4\flat$, 7 , (4) , (5) , $(\flat 6)$, $4\flat$, 3 , and \sharp . The fifth staff shows a sequence of notes: i , $(\flat II)$, ii , V^* , and i . Below the fifth staff is the summary: $(i \quad II^* \quad V^* \quad i)$.

- 1) The principal bass arpeggiation $i \quad ii/II \quad V^* \quad i$ accommodates a subsidiary bass arpeggiation $i \quad II^* \quad V^* \quad i$, which supports the melodic stretch $\hat{5}-\hat{3}$.

2) The opening outer voice motion $\begin{matrix} \hat{5} & \hat{\#4} & \hat{b4} \\ D & - C\# & - Cb \\ Bb & A & D \end{matrix}$ expresses a 10-10-7 linear intervallic pattern.

3) The additional chromaticisms B natural (natural $\hat{3}$) and A flat (flat $\hat{2}$) may be incorporated, being immediately neutralized by their diatonic forms.

II Chromatic Descending Fifth-Progressions in G Minor Works: More Diverse Forms

There are several other instances of such C.D.F.P.s in Mozart's G minor music. While they all demonstrate a clear affinity with the basic form shown in Ex. 5.5, they also manifest certain deviations from it. These are effected by means of the interpolation of additional components, prolonging the diatonic structure still further, and by the modification of the vertical (harmonic) succession. Such progressions are considered below, divided into these categories. They represent only very loose groupings, for some examples demonstrate both principles.

1) Interpolation of Additional Components

Here the organisation is that of the basic form of Ex. 5.5, but the components are separated and prolonged by the interpolation of other elements, broadening the span of the progression.

Consider the antecedent of the recapitulatory second subject in K.550 I, where between the $\hat{3}/i$ of bs. 229/237 and the $\hat{2}||/V^\#$ of bs. 230/238 is interpolated a chromatic descending tetrachord figure, shown in Ex. 5.6 below enclosed by brackets. In the consequent the contents of the brackets are essentially replaced by a 6-3 on C, b. 233:⁴

Ex. 5.6 (From Ex. 5.2 i)

The image shows a musical score for Example 5.6. It consists of four staves. The top staff is a grand staff (treble and bass clefs) with a treble clef and a key signature of one flat. The second staff is a single treble clef staff. The third staff is a single bass clef staff. The fourth staff is a grand staff (treble and bass clefs) with a bass clef and a key signature of one flat. The music is in 2/4 time. The second and third staves contain a chromatic descending tetrachord figure, which is enclosed in brackets. The figure consists of a sequence of notes: G4, F4, E4, D4, C4, B3, A3, G3. The notes are connected by a dashed line, and there are arrows pointing to the notes. The first and fourth staves contain other musical notation, including a treble clef, a bass clef, and a key signature of one flat.

The principle of interpolation is also illustrated by the following extract, part of the X section of the Queen of Night's aria "Zum Leiden bin ich auserkoren" from Die Zauberflöte:

⁴

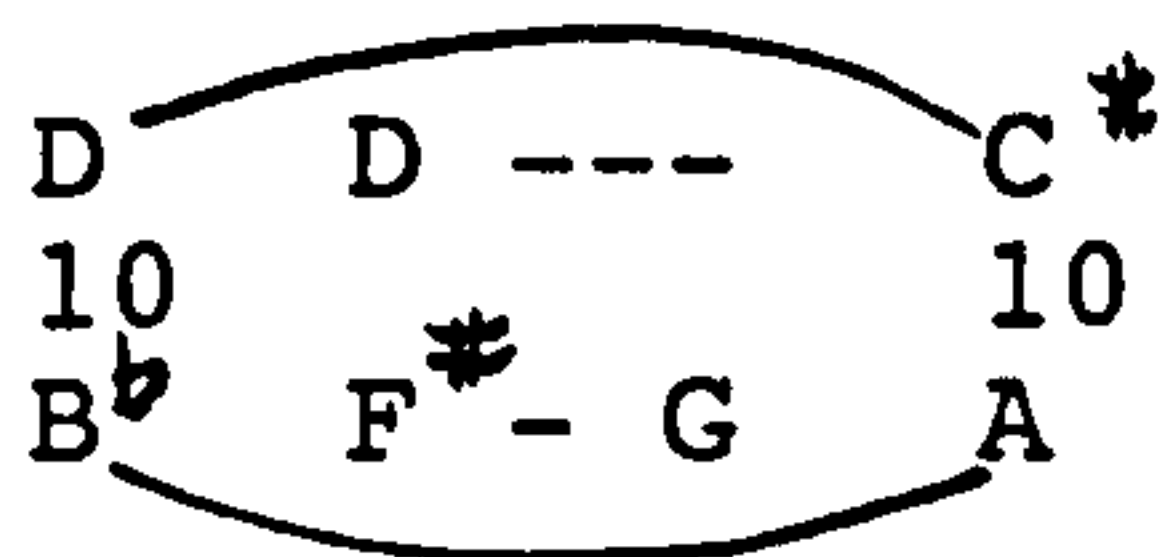
See Chapter 6 Section II, Ex. 6.3.

Ex. 5.7

(Text: "Her anxious trembling,
Her timid strivings")

Here the bass b flat of b. 21 supports a 5-3 and not the 6-3 of the basic version. It is introduced by a flat 7-5-3 on A which is enharmonically equivalent to the 6-sharp 4-3 on C prior to the 6-3 on B flat in Exx. 5.2 and 5.4. The *i* of the bass arpeggiations, which cannot be implied on the first beat of b. 21, is secured by a 6-3 on F sharp. This and the attendant root-position tonic constitutes an interpolation between the characteristic verticals on the first beats of bs. 21 and 22:

Fig. 5.1



A second interpolation is the natural 6-3 on E natural of b. 22² (the bar is derived sequentially from that preceding). This supports [^]4 before F sharp is introduced in the bass, below which the root D, V[#] of the subsidiary bass arpeggiation, is implied. The upper line of b. 23 presents b natural¹ (natural

[^]3), supported by the tonic, resolving to b flat¹ ([^]3) on the second beat, supported by e flat. Save for the sharp 6 above the latter pitch, this sequence is that of bs. 232/240 in the recapitulatory second subject of K.550 I. Prior to the principal bass arpeggiation dominant of b. 24, the 7-5-natural 3 on C sharp on the last beat of the previous bar is a chromatic substitution for a more normative 6-3 on C, such as occurs in the examples from which the basic form is derived.

The whole of this structure serves to connect the iv, b. 20, and V[#], b. 24, of the monte ascent underlying the X section. The resolution on the tonic at b. 26 marks the point of harmonic recapitulation, one bar after the thematic recapitulation effected by the return of the material of bs. 7-9; Mozart eschews a similarly articulated linear progression [^]5-[^]1 as a completion of the interrupted [^]5-[^]2|| line expressed in Ex. 5.7. The C.D.F.P. from the X section of "Ach ich fühl's" (Ex. 5.4 i), in contrast, functions as a prolongation of the V[#], as the second part of the subsidiary ponte area.

The first movement of the Violin Sonata K.379 (373a) employs this same principle, but over a considerably greater span:

EX. 5.8

The image displays a handwritten musical score for Example 5.8, organized into three systems of staves. Each system includes a grand staff with a treble clef and a bass clef. The notation is dense with musical symbols, including notes, rests, and dynamic markings.

System 1 (Measures 82-104):
- Treble clef: Starts at measure 82, marked *b. 92*. Contains a melodic line with various intervals and a dotted line indicating a continuation or breath mark.
- Bass clef: Contains a bass line with notes and rests. A large slur covers measures 82-104, with a handwritten *b. 104* below it.
- Annotations: *3* above the first staff, *(#4)* above the second staff, *vlh.* above the first staff, and *ff.* above the second staff.

System 2 (Measures 98-112):
- Treble clef: Starts at measure 98. Features a melodic line with a dotted line and a slur.
- Bass clef: Contains a bass line with notes and rests. A slur covers measures 98-112, with a handwritten *i)* below it.
- Annotations: *98* above the first staff, *i)* below the second staff, and *ii* below the third staff.

System 3 (Measures 104-112):
- Treble clef: Starts at measure 104. Contains a melodic line with a dotted line and a slur.
- Bass clef: Contains a bass line with notes and rests. A slur covers measures 104-112, with a handwritten *~ (104-111) ~* below it.
- Annotations: *104* above the first staff, *112* above the second staff, *From b. 92* below the first staff, and *x#* below the second staff.

Following a double statement of the opening 10-10 motion, the pattern is duplicated a fifth lower in order to introduce the dominant of the subsidiary bass arpeggiation. Consequently a 6-3 on E flat is interpolated between the II[#] and V[#] of this arpeggiation. ⁴ is introduced in the register c³, b. 94, reappearing as the (local) obligatory register c² in b. 99, after prolongation of the dominant of the subsidiary bass arpeggiation in bs. 97-99. ³ is stated in the following bar. Bars 100-102 then subtly retrace the motion of the descending line presented so far with a functionally similar harmonic underlay, preceding B flat with B natural and supporting the former with E flat, as in K.550 I bs. 232/240:

Ex. 5.9

The musical notation for Example 5.9 consists of three staves. The top staff shows a descending line of notes with a slur. The middle staff shows a similar descending line with a slur. The bottom staff shows a bass line with notes and a slur. Below the staves, there are labels: (i x# x# i) and V#.

The upper line here, b flat²-a²-g² (bs. 100-102), closes, by resolution on the tonic note, the register opened up by c³ in b. 94. Although realigned in the above reduction, the voice motion of bs. 101-102 -

Fig. 5.2

D - C[#] - C^b - B^b (inner voice)
G - E^b - F[#] - G (bass)

- recalls that of bs. 21-23 of "Zum Leiden" (Ex. 5.7).

The passage shown in Ex. 5.9 represents an interpolation, of a particularly organic kind, at the end of which the $\overset{\wedge}{3}$ is restated and during which it is operative.

$\overset{\wedge}{2}/V^*$ is established in bs. 103-104 and this principal bass arpeggiation dominant, like that of the subsidiary arpeggiation, is then prolonged, in bs. 104-112, resolving onto $\overset{\wedge}{1}/i$ in b. 113.

Here, therefore, is the structure represented by the basic form of Ex. 5.5 constituting the framework of an extended passage some twenty bars in length. The expansion, from the few bars of the extracts shown in Exx. 5.2-5.4, is effected by prolongation of components - such as the dominants of the principal and subsidiary bass arpeggiations in bs. 96-99 and 104-113 - and, more notably, by the interpolation of additional elements - the 6-3 on E flat in bs. 94 and 95 and the complex formation of bs. 101-102.

The principle governing this passage, the interpolation within the main C.D.F.P. of a similar structure of a lower order, is to be found again, accomplished with great sophistication, in the "Benedictus" of the early Missa Brevis K.65 (61a):

Ex. 5.10

i)

ii)
in i

iii)
on iv

The principal progression, shown in Ex. 5.10 ii, presents $\hat{5}$ -sharp $\hat{4}$ - $\hat{4}$ -natural $\hat{3}$ in i in the first bar. $\hat{3}$, b flat¹, is implied as a component of the augmented sixth chord on E flat of b. 2¹, the motion B natural/G-B flat/E flat across the barline being employed in a number of the preceding examples. The line descends to $\hat{2}||/V^*$ in bs. 2⁴/3¹, producing a local interruption

which, as in "Zum Leiden" (Ex. 5.7), is not fully resolved; the music modulates thereafter to III.

As a result of a quasi-fugal answer at the lower fifth, the first part of this progression - the subsidiary bass arpeggiation - is stated loosely on the subdominant as an interpolation within the principal C.D.F.P. The possible dual interpretation of the vertical of b. 2⁴ - as ii or iv depending upon which melodic tone one takes as harmonic, a¹ or g¹ - permits it to be viewed both as introducing, as ii 6-3, the dominant of the principal bass arpeggiation before the interruption (with $\hat{2}|||$ asynchronous with its structural support), and as presenting the i in iv of the subsidiary bass arpeggiation which forms the interpolation.

A potentially implied bass c¹ on b. 2¹ (extrapolated in Ex. 5.10 iii from b. 1¹ and shown in brackets in the graph) is counteracted in the foreground by the c sharp², which strengthens an interpretation of the D major chord on the second beat as V^{*}, as against V^{*} of V^b of iv (II^{*} in iv). The motion e natural¹-e flat¹ on the last beat of the second bar reinforces the reading of b natural¹-b flat¹ across bs. 1-2.

2) Modification of Components

In this section, examples of the C.D.F.P. will be considered which demonstrate various modifications of the basic structure as represented by Ex. 5.5. These modifications

generally involve alteration of the bass motion, particularly that supporting the stretch $\hat{5}$ -sharp $\hat{4}$, thereby changing the intervallic succession at this point.

Ex. 5.11

The image shows a handwritten musical score for Ex. 5.11, consisting of three systems of staves. The first system includes a violin part (top staff) and a cello part (bottom staff). Above the first system, there are three measures with fingerings: $\hat{3}$ ($\# \hat{2}$), $\hat{4}$, and $\hat{3}$. The violin part starts at measure 190 and includes annotations like "vin.", "va.", "7", "5", "10", and "7". The cello part includes annotations like "Cvc.", "i)", "b. 196", "I", "II", and "i)". The second system starts at measure 193 and features a circled section in the violin part. The third system starts at measure 196 and includes annotations like "196", "Kam", and "b. 190". The score is written in a 2/4 time signature with a key signature of one flat.

In the above passage, from the opening movement of the Piano Quartet K.478, the implied bass G of Exx. 5.2-5.5, 5.8 and 5.10 at the start of the principal and subsidiary bass arpeggiations is stated, producing a 5-10-7 outer voice intervallic succession instead of the 10-10-7 pattern.⁵ Additionally, the V[#] of the principal arpeggiation is prefaced by iv, rather than the ii that is prevalent in the preceding examples, introduced by its own dominant.⁶

Earlier in the same movement, the intervallic structure at the opening of another C.D.F.P. is subject to more substantial alteration:

⁵ An initial 5 may also be read in b. 21 of the extract from "Zum Leiden" (Ex. 5.7) if the 10 between B flat and D on the first beat is disregarded.

⁶ For the relationship between this passage and the corresponding expositional form, see Chapter 4 Section II, Ex. 4.12.

Ex. 5.12

Here the opening intervallic succession is 6-7-10-7, generated by supporting the $\hat{5}$ with a 6-4-2 on F and then interpolating an additional vertical, a 7-natural 5-sharp 3 on E natural between this and the $\text{II}^{\#7}$. This demonstrates the point made earlier (p. 335) that C.D.F.P.s may feature both the techniques of interpolation and modification with respect to the basic form.

As in Exx. 5.2 ii, 5.3 and 5.7, $\hat{3}$ is preceded by natural $\hat{3}$, the diatonic form supported here by a 7-5-natural 3 on C sharp,

⁷ In a deeper sense, however, d^3 may be understood as displaced, belonging to the bass G (see the diagonal line in the example) rather than the passing-note F and resulting in 5, not 6 as the real interval.

a setting also encountered in "Zum Leiden" b. 23. This bar, b. 163, may however be interpreted as an interpolation, with b flat² on the first beat belonging structurally with G on the last beat of the previous bar (see the diagonal line in the example). An octave transfer spans the interpolation, connecting b flat² with b flat¹ in b. 164. This sets the second part of the descending line, $\hat{3}-\hat{2}-\hat{1}$ (b flat¹-a¹-g¹) in a lower register to the first part, $\hat{5}-\hat{4}-\hat{3}$ (d³-c³-b flat²). As will be recalled, the only other instance where components of the descending line are presented in different octaves is Ex. 5.8, where $\hat{4}$ occurs as c³ and c². The register transfer in K.379 (373a) I restores $\hat{4}$ to its local obligatory register; here there is no local obligatory register as such. As is the case in "Ach ich fühl's" (Ex. 5.4), the closing cadence is interrupted on VI, bs. 164-165, for a recapitulation of the material of bs. 45 ff. in the unexpected submediant.

The introduction of II[♯] in the subsidiary bass arpeggiation by a harmony of dominant function on E in b. 162 of the above example also occurs in a C.D.F.P. in the Allegro in G minor, K.312 (590d):

Ex. 5.13

This passage presents the 7-10-7 outer voice intervallic pattern of Ex. 5.12 b. 162 in bs. 165-166, and has 5 as its initial outer voice interval in b. 165, as in Ex. 5.11 b. 190. Incidentally, c^1 in b. 168 here is seen not to resolve to the expected b flat but to g; B flat occurs instead in the outer voices.

As is mentioned in Chapter 4 Section IV, the composer left this movement incomplete, breaking off four bars before the recapitulation. In writing the passage of Ex. 5.13, the unknown reconstructor transposed the expositional bars 56-60 exactly down the required minor third. It may be the case that Mozart intended the recapitulatory C.D.F.P. to be this exact transposition of the expository model; or perhaps it was to be a subtle recomposition, as is often the procedure in his recapitulations. Either way, it is interesting to consider any corresponding B flat major C.D.F.P.s which give rise to the G minor structures

discussed in Sections I and II. This will be undertaken in Section III.

In the following C.D.F.P., from the first movement of the G minor Quintet K.516, the modification involves not alteration of the vertical structure of the opening, as in Exx. 5.11-5.13, but rather asynchrony between outer voices in the setting of $\hat{3}/i$:

Ex. 5.14

The image shows two systems of musical notation for a string quartet. The first system is labeled 'b.155' and the second 'b.157'. Each system consists of two staves for Violin I (Vln. I) and Violin II (Vln. II). The notation includes notes, rests, and dynamic markings. In the first system, there are markings for 'f' and 'p' dynamics. In the second system, there is a marking for 'f' and 'p' dynamics. The score is written in G minor and 3/4 time.

After $\hat{4}$ is stated in b. 157, $\hat{5}$ is restored nonstructurally in the following bar, prolonged by its upper and lower neighbour-notes, C sharp and E flat. $\hat{4}$ reenters in b. 159 as an appoggiatura to B natural, the latter supported by a 6-natural 4-flat 3 on F but susceptible of interpretation as a delayed tone

out of synchronisation with its natural support, the bass G of b. 158 (see the diagonal line in the graph). A variant of the familiar neutralisation of natural $\hat{3}$ with $\hat{3}$ over E flat occurs in the following bar, the first b flat¹, like the first c² in b. 159, an *appoggiatura* to a¹, the harmonic tone of a 6-4-flat 3 on the E flat. Constituting the only such instance in the examples considered here, $\hat{3}$ is supported by a 6-3 on D. At the cadence a melodic a flat¹ is rectified by a in the inner voice and not - as in "Mia speranza" (Ex. 5.2, bs. 26-27) and "Ach ich fühl's" (Ex. 5.4 ii, b. 32) - in the same voice.

From b. 157 the graph of Ex. 5.14 takes the descending line pitches from the second violin, in order to maintain the upper voice in the register of b. 155. The violin I line of bs. 157 ff. may be considered to be an octave doubling of a progression d²-g¹ or, alternatively, the local obligatory register may be regarded as d³-g², with the $\hat{5}$ out of register, being at the level of d² at the end of the secondary development, b. 155.

In the earlier statement of this passage, bs. 18-24, the II^{*} is approached from a root position home-dominant, b. 17, thereby eliminating the characteristic 10-10 succession.

A final example from the G minor music presents in isolation a feature employed in addition to interpolation in "Zum Leiden", namely the substitution of a 7-5-natural 3 on C sharp for the more normative vertical on C usually utilised to introduce the principal bass arpeggiation dominant in the foregoing examples. It comes from the other end of Mozart's career to the Zauberflöte example, in the aria "Ma qual virtù" from La Betulia liberata, K.118 (74c) of 1771:

Ex. 5.15

(Text: "[But what virtue] does not yield among so very many things [which are enough to discourage the most fierce heart?]")

Above the C sharp of b. 93, the seventh and fifth are stated whereas the third is implied. The bass F in b. 92 is merely a passing note to the E flat on the first beat of the following bar; the resultant 4-2 chord does not, therefore, warrant being described as an interpolation. A combination of the bass motion G-E flat of these bars with the upper voice progression natural $\hat{3}$ - $\hat{3}$ as exhibited in a number of the previous examples is incompatible here for the passing F, in resolving to E flat, would compel an upper voice b natural¹ to move to c², thereby reintroducing $\hat{4}$ and not the required $\hat{3}$.

III Expositional (Mediant) Correspondences with G Minor Chromatic Descending Fifth-Progressions

Returning to the subject raised earlier in connection with K.312 (590d), I shall now examine the B flat major C.D.F.P.s from expositions and second reprises which are the structural precedents of the G minor progressions from recapitulations and second reprises discussed in Sections I and II. These correspondences are listed below:

Table 5.1

Example	Work	C.D.F.P. Bars	Corresponding C.D.F.P. Bars
5.2	K.550 I		
i		227-230 235-238	44-47 52-55
ii		231-234 239-240	48-51 56-77
5.4	K.620 no.17		
ii		30-33	12-16
5.11	K.478 I	190-197	69-74
5.12	K.478 I	161-165	41-45
5.13	K.312 (590d)	165-169	56-60

The remaining G minor passages fall into the following categories:

- 1) Tonic correspondence: Bars 155-162 of K.516 I, Ex. 5.14, occur in the first period of the recapitulation, being ini-

tially given in the first period of the exposition, bs. 17/18-24; apart for the slight modification in the opening outer voice intervallic pattern noted in connection with the example, the earlier passage has the same layout.

2) Textural but not Structural Correspondence: Although there is a textural parallel in "Mia speranza" between bs. 7-10 and 23-27, the C.D.F.P. of the later passage, Ex. 5.3, does not occur in its earlier, D minor, counterpart: the G minor material is altered so as to introduce the C.D.F.P. Similar modifications introducing G minor C.D.F.P.s occur in bs. 190-197 of K.478 I, Ex. 5.11, after bs. 69-74 and bs. 90-95 of "Ma qual", Ex. 5.15, after bs. 28-33.

Bars 13-37 of K.379 (373a) are loosely analogous to bs. 81-113, the later passage, mostly shown in Ex. 5.8, constituting a secondary developmental expansion and tonal adjustment. No C.D.F.P is presented in the expositional passage.

3) No Correspondence: Exx. 5.4 i and 5.7 are presented in the X sections of two-reprise arias and as such have no parallels, although Ex. 5.4 i effects a "pre-recapitulation" of an element of the second thematic period, Ex. 5.4 ii, and therefore corresponds, indirectly, with bs. 12-16. Lastly, the "Benedictus" of K.65 (61a) is a through-composed form; the structure of bs. 1-3 has no equivalent in the rest of the movement.

The expositional second subject in the first movement of K.550 contains a C.D.F.P. with the following structure:

Ex. 5.16

i) Antecedent, 1st and 2nd statements

b. 44/52

(I X⁹ V X)

ii) Consequent, 1st statement

48

(IX) X⁹ V X)

Unlike the recapitulatory version, Ex. 5.2, p. 329, the second statement of the expositional consequent - bs. 56-57 f., equivalent to bs. 239-240 f. and continued in a similar fashion to the G minor form (although see f.n. 8 below) - is structurally different to its first statement, bs. 48-51, analogous to bs. 231-234. Here are bs. 56-57 f.:

Ex. 5.16, continued

iii) Consequent,
2nd statement.

The image shows a handwritten musical score for Ex. 5.16, continued. It consists of two systems of music. The first system shows measures 56 and 58-61. The second system shows measures 57 and 60-61. The notation includes treble and bass staves with various notes, rests, and accidentals. There are also some handwritten annotations like '5 (b2) b4' and '([x] x I)'.

The characteristic 10-10-7 intervallic pattern, expressed here by the pitch succession -

Fig. 5.3

$$\begin{array}{l} F - E^{\sharp} - E^{\flat} \\ D - C - F \end{array}$$

- is given in both statements of the antecedent, bs. 44-45; 52-53, but in the statements of the consequent, an initial 10 between $\hat{5}$ and the bass is absent. This is due to the fact that between the 3 (- no 5) on E flat of b. 48 (becoming 6-3 in the

second statement's b. 56, Ex. 5.16 iii) - which corresponds to the 6-sharp 4-3 on C of bs. 231 and 239 - and the statement of f^2 ($\hat{5}$, bs. 49/51), is interpolated a 5-sharp 3 on D. The f sharp² in the upper voice fills in the whole tone between $\hat{5}$ and its upper neighbour and produces wholly chromatic motion across the stretch $\hat{6}-\hat{3}$. The harmony on D is neutralized by a motion through the circle of fifths to the mediant.

The resultant setting of f^2 as the seventh above G, and not the (implied) 6-3 on D of the antecedents' bs. 44 and 52, eliminates an initial 10 between D and F in the consequents analogous to that between B flat and D ($\hat{5}$) in bs. 231 and 239 of the recapitulatory consequents. With considerable sophistication, however, Mozart presents a 10-10-7 succession, at a different transpositional level, on the first three verticals of the consequent phrases, compensating, as it were, for the lack of a complete statement at verticals 3, 4 and 5 -

Fig. 5.4

G	-	F*	-	F ^b
10		10		7
E ^b	-	D	-	G

- and in so doing forms a sequential parallel with the antecedent, the tonic being answered by the supertonic. The implicit C in b. 48 (implied as is B flat in bs. 44 and 52 and G in bs. 227 and 235) is presented in the second statement of the consequent, b. 56. This pitch, as c^1 , is retained as a seventh over the interpolated D major harmony and seventh chords are then propagated in the verticals of b. 57^{2,4}, which were without sevenths in b. 49. This cycle continues over the barline into

b. 58, generating a flat 7-5-3 on E flat.⁸ The second statement consequent is not fully closed until the cadence of bs. 62-66 (analogous to the recapitulation's cadence of bs. 250-254), the first component of the C.P.A. cadential correspondence pattern.

These modifications to the consequents eliminate not only the initial 10 of the 10-10-7 intervallic pattern expected, on the basis of the antecedents, in association with $\hat{5}$ -natural $\hat{4}$ - $\hat{4}$ and which is present in both phrases of the recapitulatory second subject, but also the statement of I 6-3 (in III) near its beginning (cf. bs. 231 and 239). Consequently, both the principal and subsidiary bass arpeggiations consist only of V-I progressions (bs. 50³-51 and 49³⁻⁴ respectively). As such, they constitute what Schenker terms "Auxiliary Cadences" (1979 § 244, p. 88, and Fig. 110). Furthermore, in the second statement of the consequent there is no principal bass arpeggiation, due to the modification of bs. 58 ff.: only the "auxiliary" part of the subsidiary arpeggiation is given, in b. 57³⁻⁴ (equivalent to b. 49³⁻⁴), its I, by the addition of the flat seventh, acquiring the function of a local dominant.

Taking an overview of both appearances of the second subject, it will be understood that, unlike the recapitulatory version, the expositional form cannot be represented in essence by its consequent. Rather, both phrases are individual in their structural organisation, particularly with regard to the setting

⁸ At the corresponding point of the recapitulation, the setting of b flat¹ in b. 240⁴ by an E flat chord - breaking the circle of root/bass motion by fifths in this bar - leads to a recapitulation of the harmony of b. 58 as a flat 7-5-3 on B flat, a deviation from exact transposition. In this connection, see Wen 1982, p. 63.

of $\hat{5}$ and the beat-location and nature of 10-10-7 intervallic patterns, these differences being motivated by the interaction between Mozart's desire for melodic chromaticism and the structural characteristics (intervallic disposition) of the major and minor modes.

The passage in the first reprise second period of "Ach ich fühl's" corresponding to that given in Ex. 5.4 (p. 333) has the following organisation:

Ex. 5.17

The musical score for Ex. 5.17 consists of two systems. The first system shows a voice line (labeled 'voice') and a piano accompaniment. The voice line begins with a melodic phrase marked 'b. 12' and features a sequence of intervals: $\hat{5}$, $\hat{4}$, $\hat{3}$, $\hat{2}$. The piano accompaniment provides a harmonic support with a 10-6-6-6 intervallic pattern. The second system continues the melodic and harmonic development, with the voice line and piano accompaniment. The text of the piece is: "(Text: ["no more hours of bliss] come to my heart".)

In this version the stretch $\hat{5}-\hat{4}-\hat{3}-\hat{2}$, b. 13³⁻⁶, is counterpointed with the bass so as to generate a 10-6-6-6 intervallic pattern, whereas the corresponding section of Ex. 5.4 ii, $\hat{5}$ -sharp $\hat{4}-\hat{4}-\hat{3}-\hat{2}$, bs. 30³⁻⁶ to 31¹, presents the characteristic 10-

10-7(-6) pattern. This is also true of the "pre-recapitulation" of this passage in bs. 24-27, Ex. 5.4 i, although the exact beat placement of descending line pitches there differs slightly from Ex. 5.4 ii. In the recapitulatory second thematic group version $\hat{2}/V^\sharp$, b. 32, resolves immediately to $\hat{1}$, b. 33, implied as bass, whereas here $\hat{2}/V$, bs. 13-14, is prolonged by an elaborate fioritura until it gives way to $\hat{1}/I$ in b. 16.

Bars 161-165 of K.478 I (Ex. 5.12, p. 346) have the following layout in the exposition:

Ex. 5.18

The image shows two systems of handwritten musical notation. The first system is labeled 'b. 41' and 'Pft.' in the upper left. It consists of a treble and bass staff. Above the treble staff, there are annotations: a '5' with a hat, '(4 2)', 'b 2', and '3 ~'. Below the treble staff, there are notes with stems and flags, and a dashed line connecting them. Below the bass staff, there are notes with stems and flags, and a bracketed annotation '(x) ~ (x)'. The second system is separated by a double bar line and has annotations '- 3', '2', and '1' above the treble staff. It also consists of treble and bass staves with notes and stems. Below the bass staff, there is an annotation 'From b. 41' and a bracketed annotation '(x) ~ (x)'. The notation is dense and includes various musical symbols like stems, flags, and brackets.

In its opening three intervals, 6-7-10, supporting $\hat{5}$ -sharp $\hat{4}$, the expositional version is parallel to the recapitulatory form. The introduction of F sharp as bass resolving to G minor

harmony in b. 42³⁻⁴ is rendered in the corresponding part of b. 162 by a tonic perfect cadence. Bar 162 contains motion by fifths whereas b. 42 eschews the logical continuation of the fifth-wise motion established in its first half thereby setting-up the parallelism with the later bar in its second. Exact transposition of the expositional form would introduce natural vi (E minor) in the recapitulation, just as is the case with the progression designated C.P.B/X (e) - an emphasis on vi in III - in Chapter 4 (see Chapter 4 Sections II and IV and Ex. 4.10). Thus fleeting, localised harmonic invariance between these two points subtly replaces tonal disruption.

The necessary resolution of F sharp to G creates a 5 on the last beat of b. 42 as against the 10 of b. 162⁴, with $\hat{3}$ in the upper voice. As in Ex. 5.12, a descending register transfer connects d^3 , b. 42, with d^2 , b. 44, placing the second part of the descending line, $\hat{3}-\hat{2}-\hat{1}$ ($d^2-c^2-b \text{ flat}^1$) in a lower register to the first, $\hat{5}-\hat{4}-\hat{3}$ ($f^3-e \text{ flat}^3-d^3$). Bar 42 effects a similar interpolation to its recapitulatory equivalent, b. 163.

As stated earlier, the passage articulating the recapitulatory C.D.F.P. in the Allegro K.312 (590d) (Ex. 5.13, p. 348) is an exact transposition of the corresponding bars of the exposition. Unlike the second half of b. 42 in Ex. 5.18 above, the expositional passage is transposable down a minor third without tonal distortion, having no emphasis on G minor which would suggest a corresponding E minor in the recapitulation. The two structures are therefore identical, save for their pitch location:

Ex. 5.19

The musical score for Ex. 5.19 is divided into two systems. The first system is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It features a melodic line with chromatic descending fifths (B-flat, A, G, F, E, D, C) and a bass line with corresponding chromatic descending fifths (B-flat, A, G, F, E, D, C). The second system is in bass clef with a 2/4 time signature and a key signature of one flat. It shows the harmonic structure of the progression with Roman numerals: I, ii, V, and I. The score includes various musical notations such as notes, rests, and accidentals.

Common Aspects of the B flat Major Chromatic Descending Fifth-Progressions

Of these four examples, Ex. 5.17 is the odd one out in many respects, particularly in its sparing use of chromaticism (e.g. the omission of sharp $\hat{4}$ between $\hat{5}$ and $\hat{4}$, forming a diatonic descending fifth-progression) and in the intervallic pattern 6-6-6 of b. 13, which does not occur in the other four examples nor in any of the G minor structures.

In Exx. 5.16, 5.18 and 5.19, however, two distinct types are in evidence. The first is a simple transposition of the G minor basic form (or rather vice-versa) of Ex. 5.5 represented only by the antecedent of the second subject in K.550 I (Ex. 5.16 i). The other is exemplified by Exx. 5.16 ii and iii, 5.18 and 5.19.

In the latter form, $\hat{5}$ is set either exclusively (Ex. 5.16 ii and iii), or after a (local) tonic setting (Exx. 5.18, 5.19), by a 7-5-natural 3 on G. Fifth-wise motion then sets E natural, E flat and D by neutralising harmonies on C, F and B flat respectively, producing the intervallic succession 7-10-7-10, except in Ex. 5.18, where chromatic alteration of F to F sharp modifies the setting of $\hat{4}-\hat{3}$ with respect to the others:

Ex. 5.20

The image shows two systems of musical notation for Ex. 5.20. Each system consists of a treble clef staff, a bass clef staff, and a bass line staff. The first system has a treble staff with notes G4, A4, B4, C5, B4, A4, G4. Above it are chord symbols: $\hat{5}$ ($\hat{1}\hat{4}$), $\hat{4}\hat{7}$, ($\hat{6}\hat{3}$), $\hat{b}\hat{3}$, ($\hat{1}\hat{2}$), $\hat{4}\hat{2}$, $\hat{1}$. Below the treble staff are notes G4, A4, B4, C5, B4, A4, G4. The bass staff has notes G2, F2, E2, D2, C2, B1, A1. The bass line staff has notes (i), IV, V#, i. The second system has a treble staff with notes G4, A4, B4, C5, B4, A4, G4. Above it are chord symbols: $\hat{5}$ ($\hat{1}\hat{4}$), $\hat{b}\hat{7}$, $\hat{3}$, $\hat{2}$, $\hat{1}$. Below the treble staff are notes G4, A4, B4, C5, B4, A4, G4. The bass staff has notes G2, F2, E2, D2, C2, B1, A1. The bass line staff has notes (i), ii, V, i.

As in the G minor structures there is a principal and a subsidiary bass arpeggiation. The principal bass arpeggiation, I $\text{ii} \text{V} \text{I}$, is essentially the same in both tonic and mediant

versions of this structure excepting the contextually-motivated omissions of Ex. 5.16 ii and iii, which lead to the formation of principal (and subsidiary) auxiliary cadences. The subsidiary arpeggiation is analogous to the tonic form in its -

Fig. 5.6

$$\begin{array}{ccccccc} \hat{5} & - & \hat{4} & - & \hat{4} & - & \hat{3} \\ \text{I} & & \text{II} & & \text{V} & & \text{I} \end{array}$$

- motion, save for the abovementioned omissions in Ex. 5.16 ii and iii. Between I and II^A is interposed the 7-5-natural 3 on G serving to introduce the latter degree as its applied dominant.

It will be remembered that the examples contributing to the G minor basic form of Ex. 5.5 do not present this applied dominant to II^A. In the G minor examples where this occurs, Exx. 5.12 and 5.13 (which arise from transposition of two of its mediant representations, Exx. 5.18 and 5.19), it is described as an interpolation for the sake of systematic convenience. In the case of the present B flat major C.D.F.P.s it is the predominant form, with only Ex. 5.16 i serving as a "counter-example".

IV Chromatic Descending Fifth-Progressions in Movements in Other Minor Keys

The movements constituting the Comparison Group (see Chapter 1 Section I) were surveyed in order to determine the presence of C.D.F.P.s similar in structure to those discussed above. Of these, only three movements, two in C minor, one in D, contained comparable progressions.

The first of these, from toward the end of the fugal finale of the Quartet K.173, is not so much a discreet C.D.F.P. but rather an artefact of the dense stretto which sets the tetra-chordal subject against itself in tight imitation (bs. 53 ff.), thereby generating elements of the structure. The 10-10-7 intervallic succession and subsidiary arpeggiation appear but unlike any of the "authentic" progressions are followed by a melodic descent to a^1 supported by successive 6-3 chords. Aspects of the C.D.F.P. are incorporated, therefore, within an octave-, not a fifth-, progression:

Ex. 5.21

The musical score for Ex. 5.21 illustrates a chromatic descending fifth progression in C minor. It features four staves: Violin I (labeled 'b. 53 Vln. I'), Violin II (labeled 'Vln. II'), Viola (labeled 'Vcl.'), and Cello/Double Bass (labeled 'Cello/Bass'). The progression is marked with Roman numerals (i, ii#, iii#, i) and includes a melodic descent to a^1 supported by successive 6-3 chords. The score is in C minor and 2/4 time.

Another example of a D minor C.D.F.P. was found not in the comparison group but in a G minor work, at the end of the first reprise in the Menuetto of K.550:

Ex. 5.22

This is essentially the structure of Ex. 5.11, p. 344, with the exception that the third element of the subsidiary bass arpeggiation is replaced by interruption on VI (b. 12^3). This passage has no tonic equivalent in the second reprise of the minuet.

Of the two C minor progressions, the first is from the coda to the opening movement of the Wind Serenade K.388 (384a). It is shown as Ex. 5.23 ii, placed below the corresponding expositional passage:

Ex. 5.23

i)

Musical score for example i). The score is in common time (C) and features a piano accompaniment with a treble and bass clef. Above the staff, chord symbols are written: $\hat{5}$, $(b\hat{2}) \ b\hat{2}$, $\hat{3}$, $\hat{2}$, and $\hat{1}$. The melody in the treble clef starts with a half note $\hat{5}$, followed by a quarter note $b\hat{2}$ and a quarter note $\hat{2}$. The bass line starts with a half note $\hat{5}$, followed by a quarter note $b\hat{2}$ and a quarter note $\hat{2}$. The score includes various musical notations such as notes, rests, and dynamic markings. Below the staff, Roman numerals are written: I , ii , V , and I .

ii)

Musical score for example ii). The score is in common time (C) and features a piano accompaniment with a treble and bass clef. Above the staff, chord symbols are written: $\hat{5}$, $(\#4)$, $b\hat{2} \ (4\hat{3})$, $b\hat{3}$, $\hat{2}$, and $\hat{1}$. The melody in the treble clef starts with a half note $\hat{5}$, followed by a quarter note $\#4$ and a quarter note $b\hat{2}$. The bass line starts with a half note $\hat{5}$, followed by a quarter note $\#4$ and a quarter note $b\hat{2}$. The score includes various musical notations such as notes, rests, and dynamic markings. Below the staff, Roman numerals are written: I , ii , V , and I .

Unlike any of the G minor examples considered, the initial 10 is expressed by $\hat{5}$, g^2 , supported by the major form of $\hat{3}$, e natural. After introduction of e flat in the bass, bs. 218-223, the motion 6-sharp 6 generates an augmented sixth chord as preparation for the $II^\#$ of the subsidiary arpeggiation. The dominant of the latter is expressed by a seventh chord on B natural. As in the recapitulatory second subject consequent of

K.550 I (Ex. 5.2 ii, p. 329), the rectification of natural $\hat{3}$ to $\hat{3}$ in the upper voice, bs. 220/225, is associated with the introduction of VI as a support for the diatonic degree. Here VI is a component of a descending diatonic tetrachord figure,⁹ supporting an inner voice f sharp¹ (and thereby becoming another augmented sixth chord) in the service of voice exchange. This particular treatment of the second half of the progression has no parallel in any of the G minor structures.

The corresponding expositional passage is, however, similar to the mediant equivalents of the G minor C.D.F.P.s in Section III. As in Exx. 5.16 ii and iii, 5.18 and 5.19, $\hat{5}$ is supported after an initial tonic setting (not present in Ex. 5.16 ii and iii) by the applied dominant to the II^{\flat} of the subsidiary arpeggiation, bs. 83/87. The motion from this applied dominant to the tonic is therefore fifth-wise, as in Exx. 5.16 ii, iii and 5.19. The interpolation of vi in III on the last beat of bs. 84/88 finds a parallel in Ex. 5.18 b. 42, although in the latter it is approached differently.

The other example appears in the consequent phrase of variation II, subvariation 1 from the finale of the Piano Concerto K.491.¹⁰ This phrase expresses a descent from the $\hat{5}$ prolonged in the antecedent. The relevant bars are shown in Ex. 5.24 ii, below the generative bars of the theme:

⁹ See Chapter 6 Section I.

¹⁰ See the analysis of this movement in Cavett-Dunsby 1985.

Ex. 5.24

i)

Musical score for Ex. 5.24 i). The score is written for piano in a key with two flats (B-flat and E-flat) and a common time signature. It consists of two staves: a treble clef staff and a bass clef staff. The music features a complex melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the bass. A handwritten 'b. 10' is written above the first few notes of the treble staff.

ii)¹¹

Musical score for Ex. 5.24 ii). The score is written for piano in a key with two flats and common time. It consists of two staves. The treble staff has a melodic line with slurs and ties, and a handwritten '58' above the first few notes. The bass staff has a more rhythmic accompaniment. Above the treble staff, there are handwritten annotations: a circled '5' with a hat (^) above it, followed by '(#2)', '4^2', '(4^3)', and 'b^3'. Below the bass staff, there are handwritten annotations: '(i)', 'II^#', 'V^4', and 'i)'. At the bottom of the score, there are handwritten annotations: 'i', 'b II', 'V^4', and 'i'.

As in the previous example, $\hat{5}$ is initially supported by e natural; motion to e flat is associated with the inner voice progression 6-sharp 6, generating an augmented sixth chord as preparation for the $II^\#$ of the subsidiary arpeggiation. These two verticals, unlike the equivalent ones in the Serenade, are components of a descending chromatic tetrachord figure of a species discussed in Chapter 6 Section II.¹²

¹¹ Compare also the analogous bars 26 f., 50 f., 82 f., 90 f., 148 f., 156 f., 210 f. and 230 f.

¹² Compare the identical but differently placed tetrachords in Exx. 5.2 i, p. 329 and 5.6, p. 336.

In parallel with Exx. 5.2 and 5.4 (p. 333), the vertical supporting $\hat{5}$ is prefaced by a 6-natural 4-3 on F, b. 58, giving a double neighbour-note motion to the initial 10.

The rectification of natural $\hat{3}$ to $\hat{3}$, b. 60, is again associated with the introduction of VI, which is more elaborately prolonged than in any other example, bs. 60-62. Comparison with the corresponding bars of the theme is interesting. There, VI, b. 14, is approached from an unconventional D flat major in second inversion, b. 13, a Neapolitan 6-4 (compare the analogous bs. 5-6 of the antecedent). In the present variation, statements of VI in bs. 60 and 62 enclose a flat 6-3 on F sounding as a local IV in VI.

The progression of bs. 13-16 of the theme bears a close resemblance to bs. 27-30 of the Overture to Don Giovanni, as shown in the alignment of Ex. 5.25 below, which places an extract from Rushton's analysis of the Overture (1981 Ex. 8 A, p. 115) above a reduction of the section of the theme in a similar format:

Ex. 5.25¹³

i) 

ii) 

¹³ See Chapter 6 Section II, Exx. 6.4 and 6.5 for a connection between the bars of the Overture just prior to those represented by Ex. 5.25 i and the end of K.550 I.

Both show the basic motion $\flat II_4^6$ - augmented sixth over the common root tone $\hat{6}$ prior to the perfect cadence, although in the Concerto the inner voice motion $f^1-g^1-a \text{ flat}^1$ of bs. 13-14 (from which the bass of bs. 61-62 is derived) prepares the A flat harmony with its local applied dominant and the $*6$ is introduced in linear fashion. In the variation, this linear ascent $e \text{ flat}^1-f^1-f \text{ sharp}^1$ is expanded in b. 62 to create a chromatic stretch of a type discussed in Chapter 6 Section V.

Summary

Distinctive structures arising from transference of the Ursatz forms $\hat{5}-\hat{1}$ and $\hat{5}-\hat{2}|| \hat{5}-\hat{1}$ to more immediate levels have been identified in a number of movements in G minor. In addition to a basic form, more elaborate constructions have been isolated, featuring interpolation of additional components - often of a highly sophisticated nature - and modification of components with respect to the basic form. Given their location in sonata recapitulations, a number of these progressions have expositional equivalents in B flat major.

Although not common, and present in a few early G minor contexts, these figures are more prevalent in later works and receive particular emphasis therein, forming, in two late examples, the basis of highly prominent thematic material.

By contrast their use in other minor keys is, on the basis of the movements surveyed, clearly more restricted, and in the

two C minor examples is marked by certain features not found in the G minor progressions.

On the evidence of the pieces discussed, it seems reasonable to suggest that Mozart was perhaps more inclined to employ chromatic descending fifth-progressions when writing in G minor than in any other minor key. Consequently, these figures may be provisionally defined as Objective/Structural Key Characteristics of G minor in Mozart.

Chapter Six

Chromatic Tetrachord Figures

Chapter Six

Chromatic Tetrachord Figures

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Introduction

The descending tetrachord, diatonic or chromatic and most frequently connecting the roots of tonic and dominant in the bass, is a common resource of tonal voice-leading. Its first characteristic appearance in a tonal context, as against related structures in ancient and medieval musical practice,¹ can be traced to 17th-century opera, particularly the works of Cavalli and Cesti. Here it becomes a standard framework, generally repeated as a ground-bass, for the so-called "lament", the usual minor key of such pieces encouraging, by virtue of the nature of scale degrees $\hat{6}$ and $\hat{7}$ in this mode, various chromatic uses of the tetrachord.² This genre reached its apotheosis away from Italian shores in Purcell's Dido and Aeneas of 1680, in the heroine's celebrated farewell "When I am laid in earth".

Whereas the lament is confined principally to a specific period and genre, the tetrachord figures associated with it are not similarly restricted, occurring consistently throughout the 17th and 18th Centuries in a wide variety of situations, instrumental and vocal as, simply, a means of connecting tonic with dominant harmony.³ Nevertheless, the connection between these patterns and their early operatic contexts prevailed, allowing Rosand to speak of "The persistence of an association

¹ See Hoppin 1978, pp. 64-68.

² For example Climene's Lament from Cavalli's L'Egisto (1643), cited in Bukofzer 1948, p. 130 and the Terzetto from Cesti's Semiramide (1667), *ibid.*, p. 132. See also Rosand 1980.

³ See Hudson 1980a and 1980b and Bukofzer 1948, pp. 41-43.

between the lament and the descending tetrachord in the 19th Century" (1980, p. 413). A century earlier, this association naturally led Bach, in one of the greatest uses of tetrachord figures in the Baroque period, to base the "Crucifixus" of his B minor mass upon them. For another prominent use in the Baroque period, see Section IV, 2, f.n. 17.

Tetrachord figures, particularly chromatic forms, are relatively common in minor mode music of the mature classical period. In Mozart there are several varieties; indeed, as will be seen in this chapter, some of the composer's most adventurous chromaticism is readily understandable in terms of tetrachordal and related structures.

The association referred to by Rosand reinforced in the musical consciousness of the 17th, 18th and 19th Centuries a sense of the tetrachord functioning as, in Allanbrook's terminology, a "topic",

From the Greek topos, "place", or in its general use in rhetoric, "commonplace". Aristotle's *Topica* is a collection of general arguments which a rhetorician might consult for help in treating a particular theme. In music the term has been borrowed to designate "commonplace" musical styles or figures whose expressive connotation, derived from the circumstances in which they are habitually employed, are familiar to all.

(1983, note 4, p. 329)

Whilst not endorsing all his theoretical premises, Cooke's summary of the emotional significance of the motion $\hat{8}-\hat{7}-\hat{6}-\hat{5}$ -

...an incoming painful emotion, an acceptance of, or yielding to grief; passion, suffering; and the despair connected with death.

(1983, pp. 162-163)

- seems to me to be a fair representation of the textual content of most laments. Given their status as a topic, it does not seem unreasonable to suggest that, in his most prominent uses of tetrachord figures, Mozart was at the very least aware of the affective significance of such an application and may even have intended the devices as a means of communication between himself and his listeners of concepts and emotional states similar to those in the extract cited above. Such communication is presumably by means of connotation, the mechanism by which all topoi would seem to operate: see the extract from Meyer 1956 (pp. 258 ff.) cited in Section II of the Introduction. As he later remarks,

Association by contiguity plays a considerable role in the musical definition of mood. A melodic figure, a set of modal relationships, or a harmonic progression is experienced time and time again in conjunction with texts, programs, or extramusical experiences which either designate the mood directly or imply it.

(ibid., p. 267)

Of course the question of the degree ^{to which} Mozart personally identified with such states, and intended the music as an expression thereof, is rather more difficult to determine. This point is discussed further in Section II of the Conclusion.

Although tetrachord figures are by no means confined to the composer's G minor music, many striking and powerful passages in

this repertory are based upon them, in various ways. Several of these will be surveyed here, bringing into consideration where appropriate examples from works in the Comparison Group.

For the sake of systematic exposition, I have categorised the tetrachord figures employed by Mozart into a number of "subtypes", according to their sequence of pitches. Further ordering is made on the basis of the relationship between tetrachord and what I shall term the counterpointing voice. This is a characteristic accompanying line to the tetrachord frequently, although not invariably, moving to $\hat{5}$ or $\hat{2}$ over the V at which the tetrachord comes to rest. This principle of reducing tetrachordally-motivated passages to the tetrachord itself and a second, associated, voice is consistent with a central aspect of voice-leading analysis. As Dunsby and Whittall maintain,

The concept of a two-voice representation of tonal music, be it a solo song or a Beethoven tutti, is the most familiar theoretical premise of Schenkerian analysis.

(1988, p. 47)

The counterpointing voice is not necessarily the most prominent upper line. In some instances it is found in the inner voice and is designated as the counterpointing voice by virtue of its conformity, as in the associated tetrachords, to a relatively small number of patterns, whereas the upper voice, as melody, is of course highly variable between works.

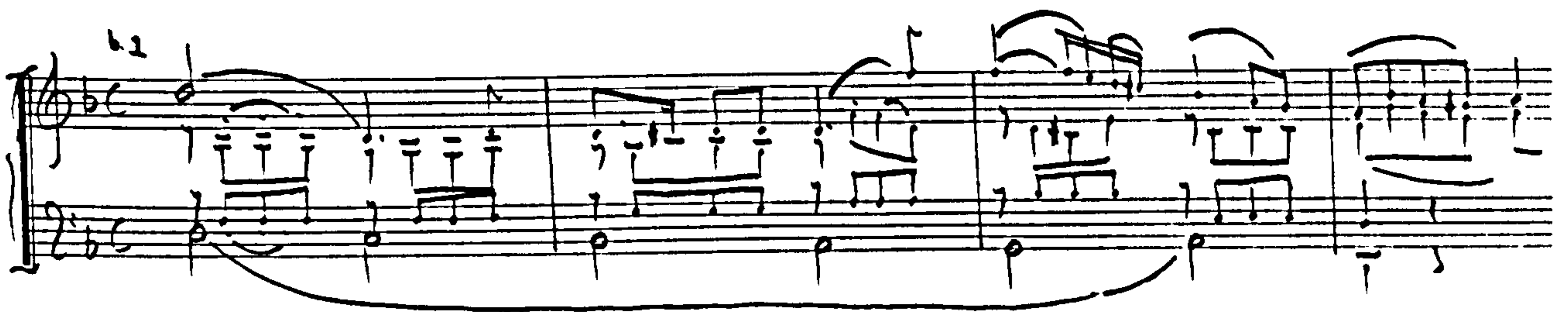
Tetrachord subtypes are distinguished numerically here, prefaced by the letter "T." The term counterpointing voice is hereafter generally abbreviated to "C.V."

I The Subtype T.0

Before considering the chromatic tetrachords which occupy the major part of the present chapter, it must be noted that their underlying basis, the diatonic tetrachord designated here "T.0", is comparatively rare in Mozart, the composer being more concerned with its potential for chromatic prolongation.

A G minor example of this tetrachord, from the second subject in the last movement of K.550, is discussed in connection with Ex. 6.26 (Section IV, 2) on p. 410 below, in the context of its chromatic elaborations. Perhaps the most striking D minor example of T.0 is that underlying the entrance of the Statue in the Act II Finale of Don Giovanni, no. 24, bs. 437-443; by contrast the following example, the opening of the D minor Quartet K.421 (417b), is more restrained. It is chromaticised at its second appearance (see p. 392):

Ex. 6.1

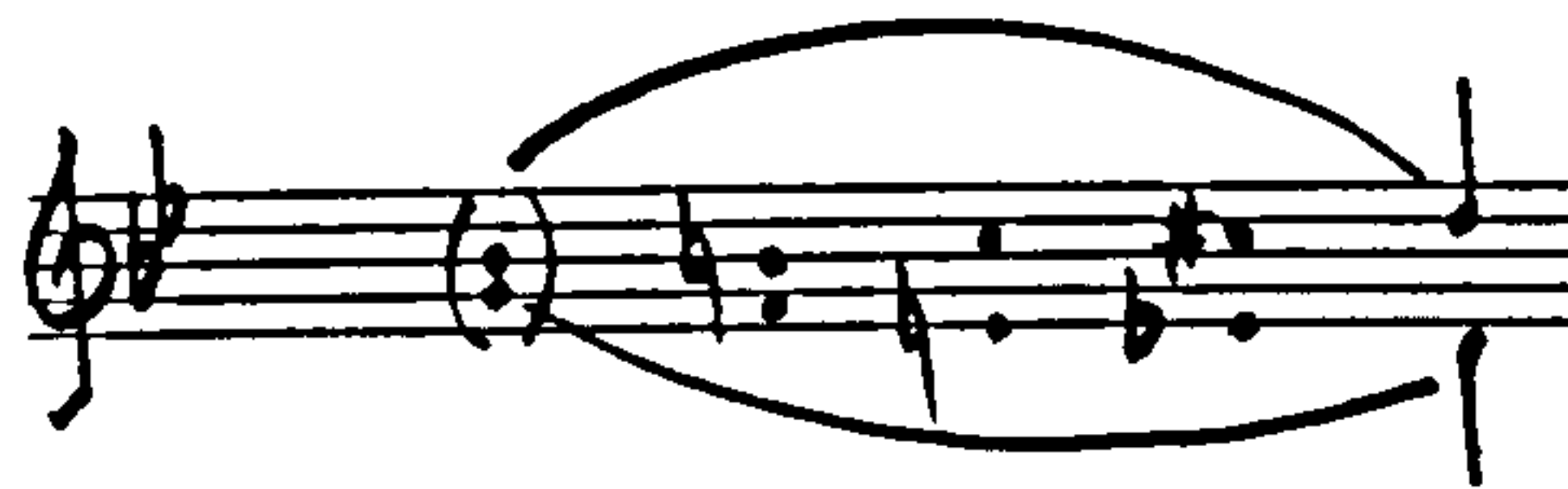


Refer also to the C minor passage cited in Chapter 5 Section IV as Ex. 5.23 ii, from the first movement of the Serenade K.388 (384a), which shows T.0 in bs. 220 and 225 as a support for chromatic upper voice motion.

II The Subtype T.1

This subtype is constructed as in Ex. 6.2 below. The tonic note is often implied rather than explicitly stated:

Ex. 6.2



The subtype is often associated with a largely invariant C.V., shown in the example, which consists of a chromatic ascent from $\hat{3}$ /natural $\hat{3}$ to $\hat{5}$ and produces contrary motion between the two voices. For convenience of identification, it will henceforth be referred to as "C.V.X".

This two-voice motion, generally in association with other parts, generates after the tonic, if present, a local subdominant major preceded by its dominant and then an augmented sixth chord on $\hat{6}$ preparing the home dominant, the whole structure being basically a simple i-iv-V progression. Observe how the introduction of E natural represents a distortion of the expected pitch sequence of the descending melodic minor scale.

An example of the T.1 tetrachord in association with C.V.X is part of the second subject in the recapitulation of K.550 I, specifically the "interpolation" within the chromatic descending fifth-progression of the antecedents (see Chapter 5 Section II, 1, Ex. 5.6):

Ex. 6.3

Later in the recapitulation, the same structure underlies the climactic preparation for the coda:

Ex. 6.4

Notice that the statement of C.V.X in the upper voice of bs. 283-284 is anticipated in the bass of bs. 281-282. As indicated in Wen's reading of the passage (1982, Ex. 26, p. 69), this and the associated upper voice motion g^2 - a flat²- a^2 is subsumed by a voice-exchange converting g^2/b flat to b^2/f , the whole passage forming fundamentally a single T.1/C.V.X tetra-chord structure with an inverted initial vertical.

The harmonic basis of the first part of this passage - chromatically rising 6-3 chords⁴ (supported by the anticipation

⁴ Many of Mozart's most striking chromatic effects are achieved by means of first inversions (interspersed occasionally (continued...))

of C.V.X) with an internal tonic pedal - is also that of bs. 23-26 of the Overture to Don Giovanni, written a year before the Symphony. Ex. 6.5 shows a reduction of these passages, the earlier, after Rushton 1981 Ex. 8 B p.115, transposed to G minor and placed above the corresponding bars of K.550 I:

Ex. 6.5

Much of the Second Act Finale of this opera returns to the music of the Overture's Andante:⁵ its bs. 23-26 reappear expanded in the later context, no. 24, as bs. 462-469, in A minor.⁶

⁴(...continued)
with 6-5s), due to their potential for semitonal shifts in similar motion without prohibited consecutives. See "Padre, germani" (Idomeneo) bs. 108-110 and K.421 (417b) I, bs. 84-88.

⁵ In accordance with 18th-century tradition, the overture was the last part of the opera to be composed.

⁶ The text here is: (Commendatore)

"[ferma un po'. Non si pasce di cibo mortale chi si pasce di cibo celeste;] altre cure, più gravi di queste, altra brama quaggiù mi guidò."

("[No, stay! He who has eaten the food of heaven has no need of mortal food;] a graver purpose than this, another mission has brought me hither.")

A second statement of this idea, now with a different textural articulation, at a faster tempo and in the tonic, is presented in bs. 533-537 at "Pentiti scellerato!" (Commendatore)/ "No vecchio infatuato!" (Giovanni).⁷ See Rushton *ibid.*, pp. 114-116 for the broader context of these passages.

Much more striking, however, than this limited foreshadowing of the lead-in to the Symphony's coda is the following G minor passage from the Act II Finale of Die Zauberflöte in which Pamina prepares to take her life, as she first determined in "Ach ich fühl's":

Ex. 6.6

(Text: "See, Pamina dies through you: this blade shall kill me")

Comparison with Ex. 6.4 (p. 380) shows that, although lacking the bass C.V.X pitch B natural and the syncopations of the Symphony passage, these bars clearly amount to a near-literal (and therefore surely deliberate) quotation from the earlier work.

In the last movement of the Symphony, the T.1/C.V.X structure introduces the second statement of the second subject in the recapitulation, bs. 261 ff. Although both voices reach $\hat{5}$ as in Ex. 6.2, d^1 and d^2 in b. 263 are harmonised by the tonic at the start of the theme proper: see Section IV, 2, p. 411 below.

This combination is also prominent in the String Quintet K. 516, notably in the first movement, bs. 225-227 and again in bs. 232-234. In the latter passage, the figure appears in the subdominant, the tonic being restored by a 6-5 on F sharp after the progression reaches a terminal 6-4 on G. In the X section of the Menuetto, the structure secures the pre-recapitulatory dominant from the submediant, with 6-3 rather than 5-3 as the initial vertical:

Ex. 6.7

The image shows a handwritten musical score for two staves. The top staff is labeled 'vln. I' and the bottom staff is labeled 'v.c.'. The music is in 3/4 time and features a melodic line in the violin and a supporting bass line in the cello. The key signature has one flat (B-flat). The notation includes various note values, rests, and slurs. The first measure of the violin part is marked 'b. 21'. The music consists of several measures with a mix of eighth and quarter notes, and some slurs over groups of notes.

Additionally C.V.X, the lower of the two parts suggested by the first violin line, also effects an ascending linear pro-

gression ($\hat{3}$, b. 21, $\hat{4}$, b. 23 and then $\hat{5}$ above the dominant in b. 25) within the ponte framework of the X section: see Chapter 1 Section II, Exx. 1.6 and 1.7. Here a more middleground role is played by the tetrachord structure than in the previous examples.

The last example from K.516, and the most intense, occurs in bs. 26-29 of the Adagio introduction to the finale, leading in to its closing area of dominant emphasis. As in the passage before the coda of K.550 I, this passage of G minor instrumental music is, remarkably, quoted in a G minor section of Die Zauberflöte (see Exx. 6.4, 6.6). In this case, the Quintet passage is cited in Pamina's "Ach ich fühl's". The following alignment makes clear not only their common T.1/C.V.X tetrachordal underlay but also their virtually identical melodic contour:

Ex. 6.8

i) K.516 IV⁸

ii) K.620 no. 17⁹

(Text: "If you do not feel
love's yearning [I shall find
rest in death].")

Again this is surely more than coincidence; it strikes me as another deliberate self-quotation, necessarily modified to accommodate the metrical change yet unmistakable. A further connection between these pieces will be identified, and the significance of these quotations discussed, in Section II of the Conclusion.

⁸ See Chapter 8 Section IV, Ex. 8.15.

⁹ See Chapter 2 Section I, 5, Ex. 2.18.

The G minor slow movement of the Concerto K.456 presents the T.1/C.V.X structure in two places.¹⁰ In bs. 68-69 (bs. 18-19 of Variation II subvariation i) it is elided with a second tetrachord incorporating F sharp, a subtype to be discussed below in Section IV. The second displaces the lower voice of the first, relegating it to an inner part (Ex. 6.9 iv, overleaf):

¹⁰ The sources of tetrachord figures in K.456 II are bs. 1-4 and 18-19 of the theme. For the latter, see Ex. 6.32, p. 421; for the former, see p. 427.

Ex. 6.9

i) Theme,
1st reprise

ii) Corres-
ponding
bars of Var.
II subvar. i

iii) Theme,
2nd reprise

iv) Corres-
ponding
bars of Var.
II subvar. i

Ex. 6.9 i and ii show the closing bars of the first reprise of the theme and the corresponding section of variation II subvariation i (bs. 42-50/59-71) respectively. Observe that deviation from the theme at bs. 48-49 results in a statement of C.V.X in the context of B flat major, anticipating that in the second reprise, the C sharp appearing enharmonically as D flat. The latter pitch is supported by a flat 7-5-3 on E natural (b.

.49, second quaver) which is enharmonically equivalent to the harmony (a 7-5-natural 3 on C sharp) at the same part of b. 70 (Ex. 6.9 iv), a modification of the analogous b. 20 (Ex. 6.9 iii) of the theme (see the boxes marked with asterisks in Ex. 6.9 ii and iv).

A similar allusion to C.V.X occurs in bs. 165-166, bs. 6-7 of variation V. Here, however, B flat is replaced by G, D flat is harmonised by an augmented sixth chord on G flat, b. 166 second quaver, and there is no enharmonic equivalence between this point and that in the analogous b. 179, b. 20 of this variation, due to the latter bar's similarity with the theme. The T.1/C.V.X structure of bs. 177-178, bs. 18-19 of this variation, recurs at its end, closing not on the dominant but on a 6-5 on B natural, initiating the coda.

To identify briefly two other notable examples of the T.1/C.V.X structure from many in the G minor music, see bs. 122-124 of the Violin Sonata K.379 (373a) I, which form an approach to the final cadential action of the recapitulation, and also bs. 12-13 of the Lied "Ihr Mädchen", K.472, which effect a transition from III to V* in preparation for the abbreviated restatement of the opening tonic area (see Chapter 2 Section II, Ex. 2.29).

Permuted Forms; Combinations with other C.V.s

Instead of connecting tonic to dominant, a T.1/C.V.X structure in Konstanze's "Traurigkeit ward mir zum Lose" from

Die Entführung unfolds over a dominant pedal in preparation for the second period of the second reprise, bs. 93 ff.¹¹ Furthermore, the voice-exchanges leading to the final vocal gesture may be seen in terms of pitch sequences derived from an inverted, permuted T.1/C.V.X combination:

Ex. 6.10

In the G minor variation (no. IV) from the five for piano duet on an Andante K.501, the end cadence is approached by a T.1/C.V.X structure in which the C sharp of C.V.X is absent from the expected register. This note appears in the lower voice between e flat and d; it may be understood as a displaced presentation of the "missing" C.V.X pitch:

¹¹ This device is analogous to that of bs. 14-16 (X section) from the Trio of K.203 (189b) VI, discussed in Chapter 3 Section II.

Ex. 6.11

In the consequent of the first (orchestral) subvariation of variation IV from the Piano Concerto K.453 III, the end cadence is approached by a T.1 tetrachord the C.V. of which is obscured by syncopation and registral displacement:

Ex. 6.12

This line, in contrast to those in the examples hereto, is without C natural, C sharp being associated with E natural as well as E flat. This is notable for C natural is expected not only because of the inherent subdominant directionality of the first part of the tetrachord, b. 117, but also because of the subdominant-orientated preparation in the second half of b. 116.

In variation VII of the twelve on "La Bergère Célimène", K.359 (374a), the C.V. is further reduced in comparison to the C.V.X form, being without both B natural and C natural:

Ex. 6.13

Clearly there is no compositional (voice-leading) obligation to associate the T.1 tetrachord with a "full" C.V. (i.e. one matching the tetrachord in number of elements) such as C.V.X. Exx. 6.12 and 6.13 may be understood in terms of modification of the latter voice - the omission of elements and attendant variation of the vertical intervallic succession - C.V.X being seen therefore as a total resource, a full palette, from which derived forms, varied shadings, may be extracted.

The present subtype is fairly well represented in the music in other minor keys, as the following survey of the Comparison Group shows. The absence of T.1 tetrachords is indicated by "-". The C.V. is C.V.X unless otherwise indicated:

- K.173 I -
IV b. 8
- K.280
(189e) II -
- K.271 II Cadenza, bs. 128-130, 131-132
- K.304
(300c) I -
II bs. 65-66
- K.310
(300d) I bs. 73-74 C.V.: E-----D^{*}--E
A-G-F^{*}-F^b-E
III -
- K.320 V -
- K.364
(320d) II Cadenza, bs. 14-16
- K.370 II -
- K.388
(384a) I bs. 28-34 (III), 159-165 (i)
IV bs. 187-190, C.V.: B^b---C-----B^b--A ?
G--F-E^b-E^b-D-(C[#])-D
- K.421
(417b) I bs. 5-7, 66-67, 75-77, 108, 110-111
IV bs. 19-20
- K.457 I bs. 139-141, 145-147
III bs. 175-179, 193-195
- K.466 I Segments, bs. 62-64, 66-69 (= 379-382):
~~(B^b-A-) G--G^{*}-A~~
~~(G--A-) B^b-B^b-A~~
- III (in III, bs. 119-122. See below, Ex. 6.20 i,
p. 401)
- K.488 II -
- K.491 I -

III bs. 58-59,¹² 156-157:

$$\begin{array}{ccccccc} B^{\flat} & -- & C & -- & C^{\sharp} & - & C^{\flat} & - & D \\ G & - & F & - & E^{\flat} & - & E^{\flat} & - & D & - & B^{\flat} \end{array}$$

216-220

K.540 bs. 51 b (second time bar)-52

Of these, the Cadenza of K.271 II is particularly noteworthy, a large portion of it being directed by a series of tetrachord structures, principally of the T.1/C.V.X type:

¹² As discussed in Chapter 5 Section IV, T.1/C.V.X is integrated into the first part of a Chromatic Descending Fifth-Progression: see Ex. 5.24 ii.

Ex. 6.14

The image shows a handwritten musical score for Ex. 6.14, consisting of two systems of staves. The first system includes a piano part (treble and bass clefs) and a violin part (treble clef). The piano part is marked with 'b. 123' and contains complex rhythmic patterns with many beamed notes. The violin part features a long, sweeping melodic line with a fermata. The second system also includes a piano part and a violin part. The piano part is marked with '128' and contains rhythmic patterns. The violin part has a long note with a fermata, followed by a bracketed section containing a tetrachord. Annotations include 'V of v' and 'V of i' with arrows pointing to specific notes, and 'Tetrachord of bs. 128-129, accelerated.' pointing to the bracketed section. A double bar line is present at the end of the first system.

The specific compositional articulations of T.1/C.V.X in the passages cited as Exx. 6.4 and 6.6 and Ex. 6.8 i and ii do not occur in any of the movements of the Comparison Group.



III The Subtype T.1-a

In Chapter 4 Section I the principle developed in Wen 1982 and Cavett-Dunsby 1988b of pitch/registral invariance - whereby particular analogous points in exposition and recapitulation present identical pitch/registral configurations, despite differences in tonality - was employed in connection with certain prominent cadences in the three great G minor sonata Allegros of the late 1780s. To recapitulate briefly, the cadential correspondence structure designated C.P.A in the model presented as Ex. 4.13 is organised as follows:

Ex. 6.15

i) Exposition

ii) Recapitulation

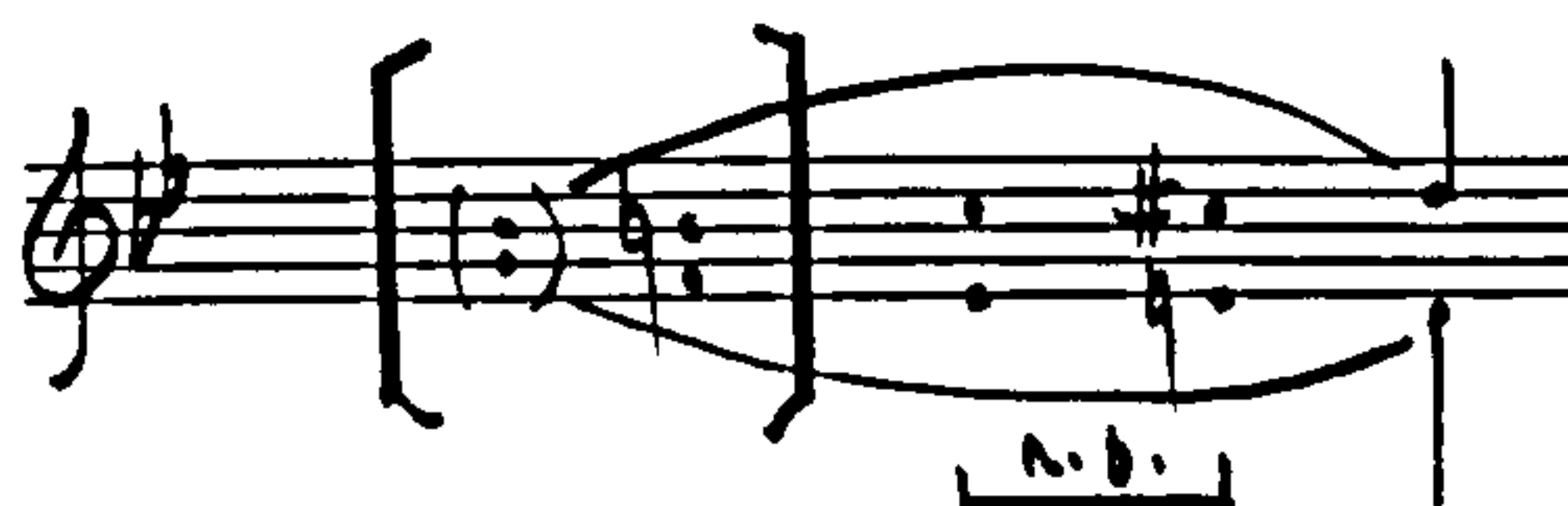


Here linear equivalence is created between the bracketed segments, in association with the harmonic invariance between the diminished seventh chords at "*" naturally resulting from transposition of the first of these down a minor third or up a major sixth.

It is illuminating to regard the outer-voice succession of Ex. 6.15 ii - C - C sharp - D
E flat - E natural - D - as the end portion of a tetrachord structure which is a variant of the T.1/C.V.X

form. The tetrachord is designated T.1-a here and is generated by reversing the order of E natural and E flat in the T.1 form:

Ex. 6.16 (cf. Ex. 6.2)



The pitch reversal here represents a distortion of the more normative chromatic descent in the service of a specific device of pitch reminiscence. As such, it counts among the most sophisticated uses of tetrachord figures in Mozart.

Wen (*ibid.*, pp. 68-69) reiterates Schenker's observation (1926, p. 117) concerning the similarity between the following passage, cited in part in Chapter 4 Section I as Ex. 4.1 together with the corresponding major section, and that given in Section II here as Ex. 6.4, p. 380:

Ex. 6.17

i) K.550 I, bs. 245 ff.

Two systems of musical notation for Ex. 6.17. The first system shows a melodic line in G major with handwritten annotations 'b.245' and 'ff' above it, and chord symbols 'G', 'b6/3', 'G', and 'b6/3' below. The second system shows a similar melodic line with annotations 'ff' and 'ff' above it, and chord symbols 'G', 'b6/3', 'G', and 'b6/3' below. The notation includes slurs and accents.

ii) Upper voices aligned

a) bs. 245-252

b) bs. 281-284 (from Ex. 6.4)

Despite slight variations in details of vertical pitch combination, made clear in the alignment at ii, the resemblance is indeed striking. The segments governed by tetrachords and C.V.X are indicated by brackets. In ii a, although the T.1-a tetrachord is fragmentary, the pitches of C.V.X are present in their entirety, albeit without articulatory differentiation from the preceding A flat and A natural. This upper voice statement of C.V.X, bs. 248-251, is elided with its anticipation in the bass, bs. 245-249. It will be recalled that this technique of anticipation is employed again in the later passage. Observe, however that C sharp in the later passage, b. 282, is notated in the earlier as D flat, b. 248, because of the local iii harmony. Despite the lack of distinguishing emphasis, B flat attains significance in both these passages because of its status as the initiating position of the imitation.

Of course in terms of the end-segments of the tetrachords in these passages, there is a significant difference in the

sequence of the penultimate and antepenultimate notes. In addition to creating correspondence with the analogous expositional passage, the succession E flat-E natural in the bass of bs. 250-251 also permits further extension of the lower voice chromatic ascent initiated in b. 245; this would be broken if the more normative T.1 pitch succession were employed.

Remarkably, the lower voice motion of ii a - C.V.X plus the last three pitches of T.1-a - appears before, and as part of, the recapitulatory component of the C.P.A correspondence pattern in K.516 I (see Chapter 4 Section I, Ex. 4.3). In this case, C.V.X supports different verticals, prolonging d^2 in the upper voice as shown in Ex. 6.18 ii below, and is not imitated completely in the upper voice. Nevertheless, the tetrachord segment is combined, as in K.550, with the corresponding portion (last three pitches) of C.V.X, after the neighbour-note emphasis on d^2 . This passage, an intensification of the preceding bs. 185-192, subsumes the cadence of bs. 197-201, which corresponds to its expositional equivalent in the same manner as that of Ex. 6.17 i, as is discussed in Chapter 4. Note that the C.P.A lower voice motion E flat-E natural-D of bs. 197-199 frustrates the expectation, as established in the analogous bs. 189-191, of an ascent to G:

Ex. 6.18¹³

i)

ii)

Tetrachord segments
indicated by brackets.

In the recapitulatory component of the C.P.a cadential correspondence pattern¹⁴ in this movement, that between bs. 81-85 and 218-222, the T.1-a tetrachord is not used, the pitch disposition here being:

¹³ For more on the recapitulatory passage, see Chapter 8 Section II, Ex. 8.6.

¹⁴ The pattern without linear equivalence, characterised only by harmonic invariance between the diminished seventh chords.

Fig. 6.1 (see Chapter 4, Ex. 4.8)

Outer voices: $c^2 - c^\sharp 1 - b^b 2$
 C E \flat D

A similar correspondence structure also occurs in the first movement of the Piano Quartet K.478, the recapitulatory component again presenting the T.1-a tetrachord segment against C.V.X. This time four verticals, as against the three of Exx. 6.17 and 6.18, are stated, the first, on F natural, being prepared by voice-exchange:

Ex. 6.19 (see Chapter 4, Exx. 4.6, 4.7)

This example supports the earlier categorisation of the outer-voice intervallic succession C - C sharp - D
 E flat - E natural - D of
 Exx. 6.17 and 6.18 as understandable as the end portion of a tetrachord structure which is a variant of the T.1 subtype. As is the case in some of the examples based on subtype T.1 an initial vertical on G is implied here, although in contrast to those passages based on full (five vertical) T.1 tetrachords no work or movement in G minor presents a full T.1-a/C.V.X struc-

ture. In these three G minor works the complete subtype exists as a hypothetical total resource from which elements are utilized for specific purposes of large-scale correspondence. The T.1-a segment is discussed further in connection with Ex. 6.36, p. 425.

A five-vertical subtype T.1-a occurs, however, in the finale of the Concerto K.466. Unlike Exx. 6.17-6.19 it is not a component of a correspondence structure of the type just discussed. Although the passage has a direct mediant equivalent, there is no outer-voice correlation; nor is there equivalence of the harmonies at "*" in the example below, for while the D minor form employs the T.1-a/C.V.X structure, producing a diminished seventh chord at this point, its F major equivalent utilises T.1/C.V.X, giving an augmented sixth chord:

Ex. 6.20

i)

Musical notation for example i) showing a piano accompaniment in G minor. The notation includes a treble clef, a common time signature, and a key signature of one flat. The piece is marked 'b.119' and 'P/E.'. The structure is labeled 'T.1/C.V.X'. A specific point is marked with an asterisk (*).


ii)

Musical notation for example ii) showing a piano accompaniment in F major. The notation includes a treble clef, a common time signature, and a key signature of two flats. The piece is marked '298'. The structure is labeled 'T.1-a/C.V.X'. A specific point is marked with an asterisk (*).


The concept of pitch sequences derived from permuted tetra-chord figures illustrated by the examples in "Permuted forms; Other C.V.s" (Section II, pp. 388 ff.), also applies to the T.1-a/C.V.X combination. It forms a concealed underlay to the second half of the antecedent phrase of the first theme in the finale of the Piano Sonata K.457. As the reductions in Ex. 6.21 ii and iii show, the first two verticals of this structure appear inverted. The last three are normatively disposed (i.e. as in Ex. 6.20 ii, bs. 299-300), but the antepenultimate is introduced by a voice-exchange which bisects the whole:

Ex. 6.21


i)



ii)



iii)



The consequent phrase is based upon a similar permutation:

iv)

v)

vi)

Here, however, the tetrachord avoids the characteristic motion A flat-A natural of T.1-a. The incorporation of B natural relates it to the tetrachord species considered in Section IV below; were the A flat prefaced by A natural, the T.1 disposition, this form would be that of the subtype "T.2".

IV The Subtype T.2

This subtype is the total resource of chromatic tetrachord figures, the completely chromatic connection of i and V. More so than with the T.1 and T.1-a subtypes, the C.V.s against which the T.2 subtype is set are more diverse, resulting in an attendant variability in the species of motion between the two voices.

Precisely the same voice-leading is the basis of bs. 205-210 in the finale of K.457:

Ex. 6.23

It may even be read in the following figure from the end of the development of K.421 (417b) I, introducing the retransitional V. C.V.X here is registrally discontinuous, its course indicated by the arrows in Ex. 6.24 below. The E appears in a different register to the other components, as the fourth pitch of the upper line spanning a diminished fifth from g^2 to $c^{\sharp 2}$ of bs. 65-67:

Ex. 6.24 (cf. Ex. 6.11, p. 390)

2) Recurrent Linear Intervallic Patterns (Principally Similar and Oblique motion between Tetrachord and Counterpointing Voice)

The T.2 subtype forms the lower voice in a number of diverse but related structures characterised, in the majority, by principally similar and oblique motion between the tetrachord and the C.V. The latter voice generally features melodic motion from $\hat{5}$ to $\hat{2}$ over V, a small-scale interruption structure,¹⁶ or alternatively motion focused around $\hat{5}$. In the contrary motion forms considered in Sections II, III and IV 1, the C.V. (generally C.V.X) is sometimes, but not always, the most prominent upper line; in this group, the upper line is always taken as the C.V. In doing this, these types are seen to demonstrate specific linear intervallic patterns between outer voices (T.2/C.V.), by which I group them below, occasionally employing examples from works in keys other than G minor.

Ex. 6.25

1) 5-6 Linear Intervallic Pattern

C.V. $\hat{5}-\hat{2}$

K.421 (417b) III



¹⁶ The tetrachord and C.V. serve to separate the structural parallel fifths between the local $\hat{5}/i$ and $\hat{2}||/V$. See the extracts from Schenker 1979 cited in the Introduction to Chapter 5.

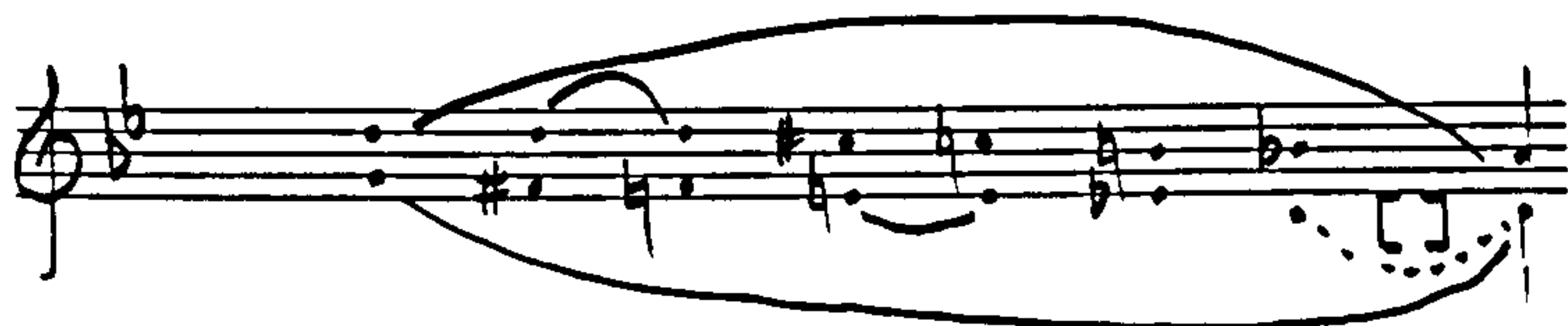
2) 6-6 Linear Intervallic Patterns

i) C.V. $\hat{5}-\hat{2}$

K.626 "Domine Jesu", bs. 71-74.



K.550 IV, bs. 255-260.

"Da Schlägt" (Der Schauspieldirektor, no. 1), bs. 1-4.ii) C.V. $\hat{5}$ -focused

K.159 II, bs. 9-12.

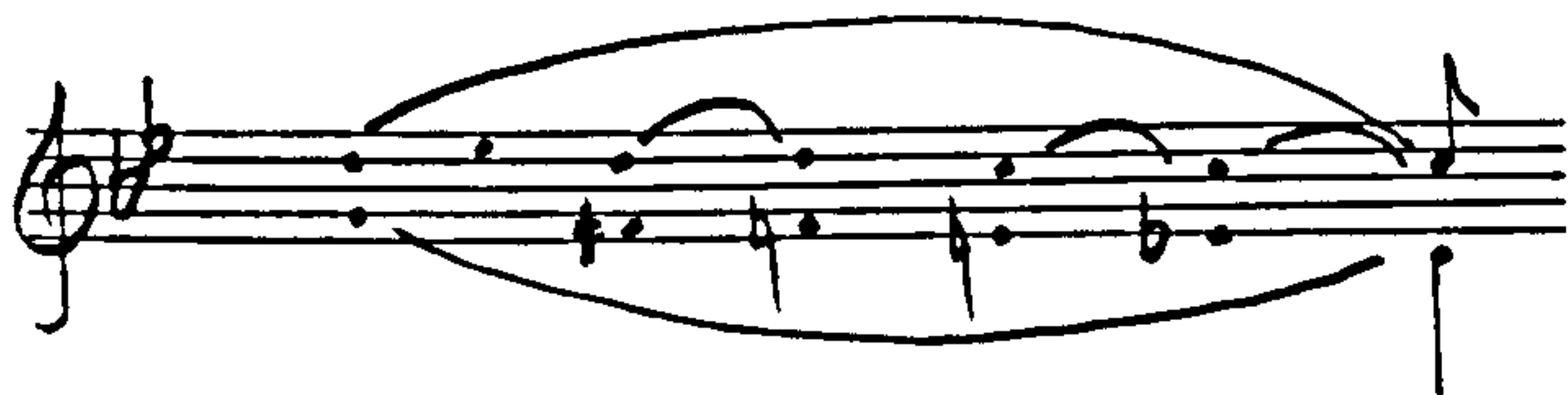


K.22 II, bs. 11-16/46-51.



other

K.183 (173dB) I, bs. 109-112.



3) 6-7 Linear Intervallic Patterns

i) C.V. $\overset{\wedge}{5}-\overset{\wedge}{2}$

K.125 "Tremendum", bs. 2-4; K.427 (417a) "Qui tollis", bs. 1-3.¹⁷

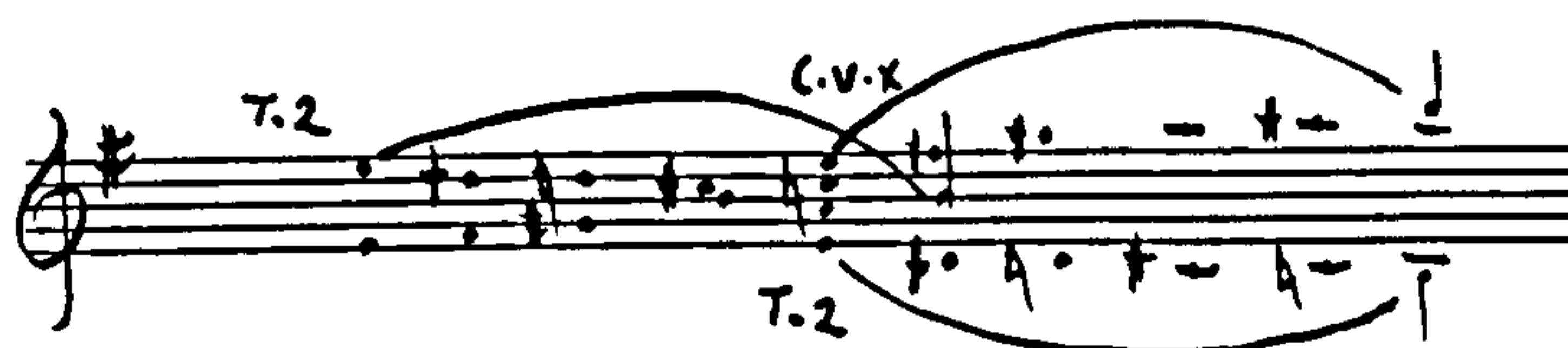


ii) C.V. $\overset{\wedge}{5}$ -focused

K.466 II, bs. 88-91 (G minor central episode of Romanza).



¹⁷ By contrast, the opening of the chorus "The people shall hear" from Handel's Israel in Egypt which, as suggested in Chapter 2 Section IV, probably served as a loose model for the "Qui tollis" (see Ex. 2.39), has the following tetrachordal figures:



- two elided T.2 types (upper then lower voices), the second counterpointed with C.V.X.

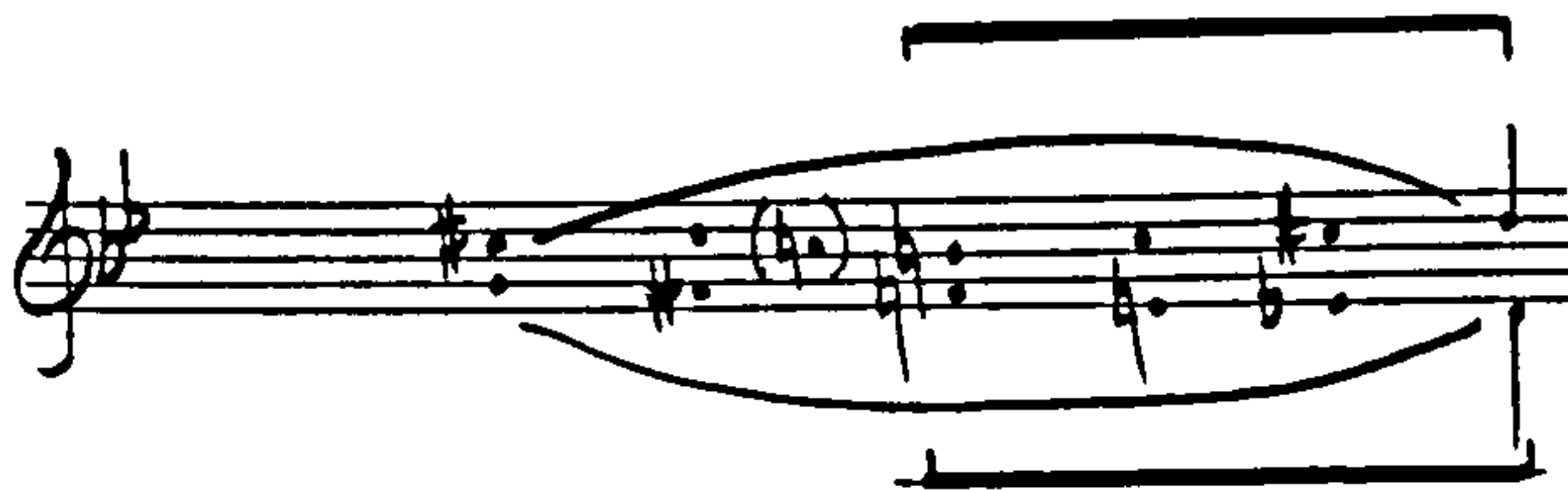
4) 4-6 Linear Intervallic Patterns

i) C.V. $\hat{5}-\hat{2}$

K.250 (248b) III, bs. 9-11 (in v), bs. 29-31 (in i).

ii) C.V. $\hat{5}$ -focused

K.173 I (D minor), bs. 18-21 (in v), bs. 88-91 (in i), bs. 38-40 (in iv), bs. 108-110 (in vii); K.388 (384a) I (C minor), bs. 13-19.



Note that the bracketed segment here is the T.1/C.V.X structure, without the vertical on G. Similarly the last three verticals of the example from K.22 II (Ex. 6.25 2 ii).

K.491 I, bs. 13-21/28



Here, propagation of the augmented fourth generates a series of chromatically descending diminished seventh chords; the close on V is maintained.

Of these examples, that from the last movement of K.550 (Ex. 6.25 2 i) is particularly interesting, for it is one of four tetrachord structures which control the second subject, one in the antecedent, one in the consequent of a sixteen-bar theme which is given twice. The tetrachordal underlay of this theme, aligned with its expositional form, is represented below:

Ex. 6.26

The image displays a musical score for Example 6.26, divided into two main sections: Antecedent and Consequent. Each section is further divided into two parts, labeled 'a)' and 'b)'. Part 'a)' features a treble clef and a key signature of one flat. The notes are connected by a solid line above and a dashed line below, with a large oval encompassing the entire phrase. Part 'b)' shows the same melodic line with a figured bass notation below it, consisting of numbers 3, 3, 5, 3, 4, 5. The Antecedent section is marked with measure numbers 67 and 87. The Consequent section is marked with measure numbers 79 and 95. Below this, there is a section of empty staves. The second part of the score, also labeled 'a)' and 'b)', shows the same structure for a different example, with measure numbers 247 and 263 for the Antecedent, and 255 and 271 for the Consequent. The figured bass notation for the second part includes numbers like 6, 3, 3, 4, 3, 5, 4, 5, 6, 6, 6, 5, 6, 6, 6, 5, 3, 3, 4, 3, 4, 5, 6, 6, 5, 6, 5.

Ex. 6.25 2 i shows the organisation of the first statement consequent phrase, Ex. 6.26 ii a here; its antecedent has the

same underlying structure without the chromaticism of the consequent, its tetrachord and C.V. being entirely diatonic. In the antecedent, the 6-3 on C occupies two bars, bs. 251-252. The A moves into the inner voice F sharp over D by third-progression, but is associated with the D (as shown by the diagonal line) as $\hat{2}||/V^\#$ in the local interruption structure $\hat{5}-\hat{2}|| \hat{5}-\hat{1}$ which underlies the theme. In the consequent, the corresponding 6-3 on C occupies only one bar, b. 259, and so the close on the tonic, b. 261, occurs in the seventh bar of this phrase. This necessitates a one-bar link to the following antecedent of the second statement, bs. 263 f.; as mentioned in Section II p. 383, this connection, b. 262, is yet another tetrachord, of the T.1/C.V.X type.

As if "infected" by this consequent the antecedent of the second statement, Ex. 6.26 ii b, eschews the diatonicism of that of the first statement, employing the T.2 subtype of the preceding first statement consequent. Its rhythmic disposition (beat placement) is modified, however. The E flat expected in b. 265, on the basis of the first statement consequent's b. 258, is anticipated in b. 264. Comparison with the corresponding antecedent is more instructive, and on this basis the E flat of b. 264 is, considering the corresponding b. 249, delayed to accommodate E natural. The 6-3 on E flat is held over into the following bar to compensate and this accordingly affects the C.V., C being held over into b. 265, unlike b. 250. In contrast to the diatonicism of the C.V. in the first statement antecedent, that of the second statement antecedent introduces an arresting Neapolitan in bs. 266-267 (cf. bs. 251-252).

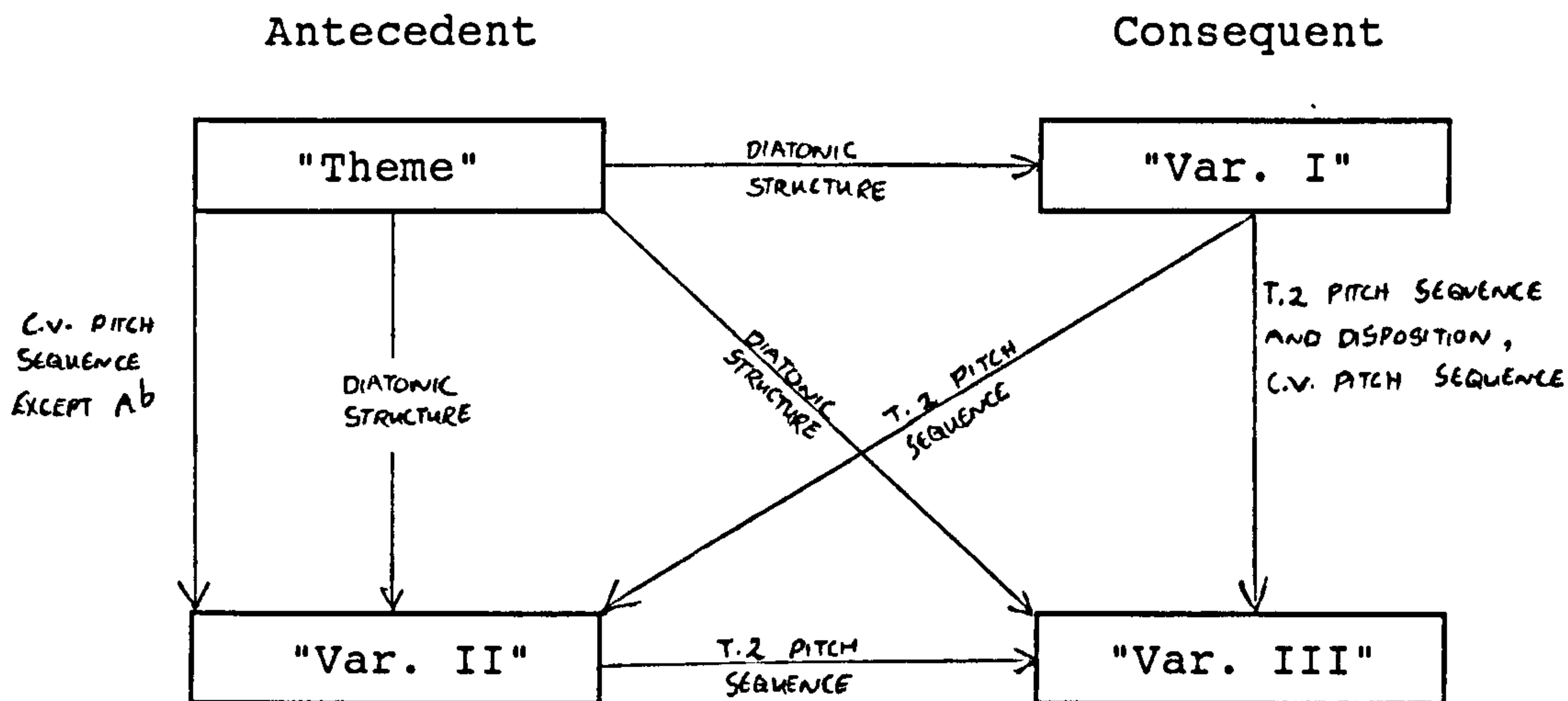
The antecedent of the second statement is, for its first four bars, presented over a tonic pedal, with the tetrachord relegated to an inner voice (bassoon 1). On the basis of the two previous appearances it is taken here as the functional lower voice and shown as such in Ex. 6.26 ii b. Figured bass symbols as a means of comparison with the other forms are omitted for obvious reasons.

The consequent of the second statement follows that of the first in the sequence and disposition of tetrachord pitches. Although identical to that of the first statement consequent in terms of its pitch sequence, the C.V. differs with respect to the disposition of its pitches. Because of the emphasis on C sharp in b. 273, effected by the figure of b. 270, the composer, wishing to present a chromatic C.V., is obliged to "squeeze" the C natural into the following bar, b. 274, which also contains B natural and B flat, as in b. 258. Bar 274 clarifies the corresponding b. 258 in that it shows B natural to be a passing-note between C over E flat and B flat over D, given prominence by displacement in the earlier bar and creating there an augmented triad in the service of the regular alternation of elements of the C.V. with the upper pedal g^2 (violin I).

It is clear that the first statement of the antecedent, specifically its first four bars, represents a model, a diatonic "theme" of which the other three phrases are "variants", prolonging the two principal voices of the theme with chromatic elements in various vertical relationships with each other, all

ultimately reducible back to the diatonic framework.¹⁸ The dependent relationships between the four phrases are represented diagrammatically as follows:

Fig. 6.2



This is, incidentally, a clearer example of a series of related "variation structures" outside of variation form proper than that chosen by Cavett-Dunsby - the second subject in the first movement of the A major Quartet K.464 - in her Dissertation (1985) on this subject (see also 1988b, pp. 66-68).

Not unexpectedly, the expositional form of this theme is similarly organised as shown in Ex. 6.26 i. The "theme" - antecedent of the first statement, bs. 71-78, Ex. 6.26 i a - is modified in the "first variation" - its consequent, bs. 79-86 - by rhythmic displacement of the tetrachordal G, which is held over into b. 82 from the previous bar. The C.V. of the conse-

¹⁸ This organisation is reminiscent of the Baroque "Variation Passacaglia": see Hudson 1980b, Section 2.

quent features an elaborate melodic prolongation in bs. 80-82 which distorts by displacement the pitch relationship between the voices; I have derived the E natural in this bar of the example from the corresponding second statement consequent b. 97.

The antecedent of the second statement, Ex. 6.26 i b, attenuates the tetrachord by replacing the F expected in b. 90 on the basis of b. 74 with F sharp, for a local inflexion to vi of III. The C.V. is accordingly modified, holding the E flat of b. 89 over into b. 90 as a seventh. It will be observed that the C.V.s of the first four bars of the expositional antecedents correspond in terms of scale degree sequence and disposition to their respective recapitulatory equivalents. The inflexion of b. 90 is subtly paralleled in the corresponding bar of the second statement consequent, b. 98, where G flat, a component of the now totally chromatic (T.2) tetrachord, stands in analogy with F sharp. The second statement consequent tetrachord corresponds in terms of scale degree sequence and disposition to that of both recapitulatory consequents.

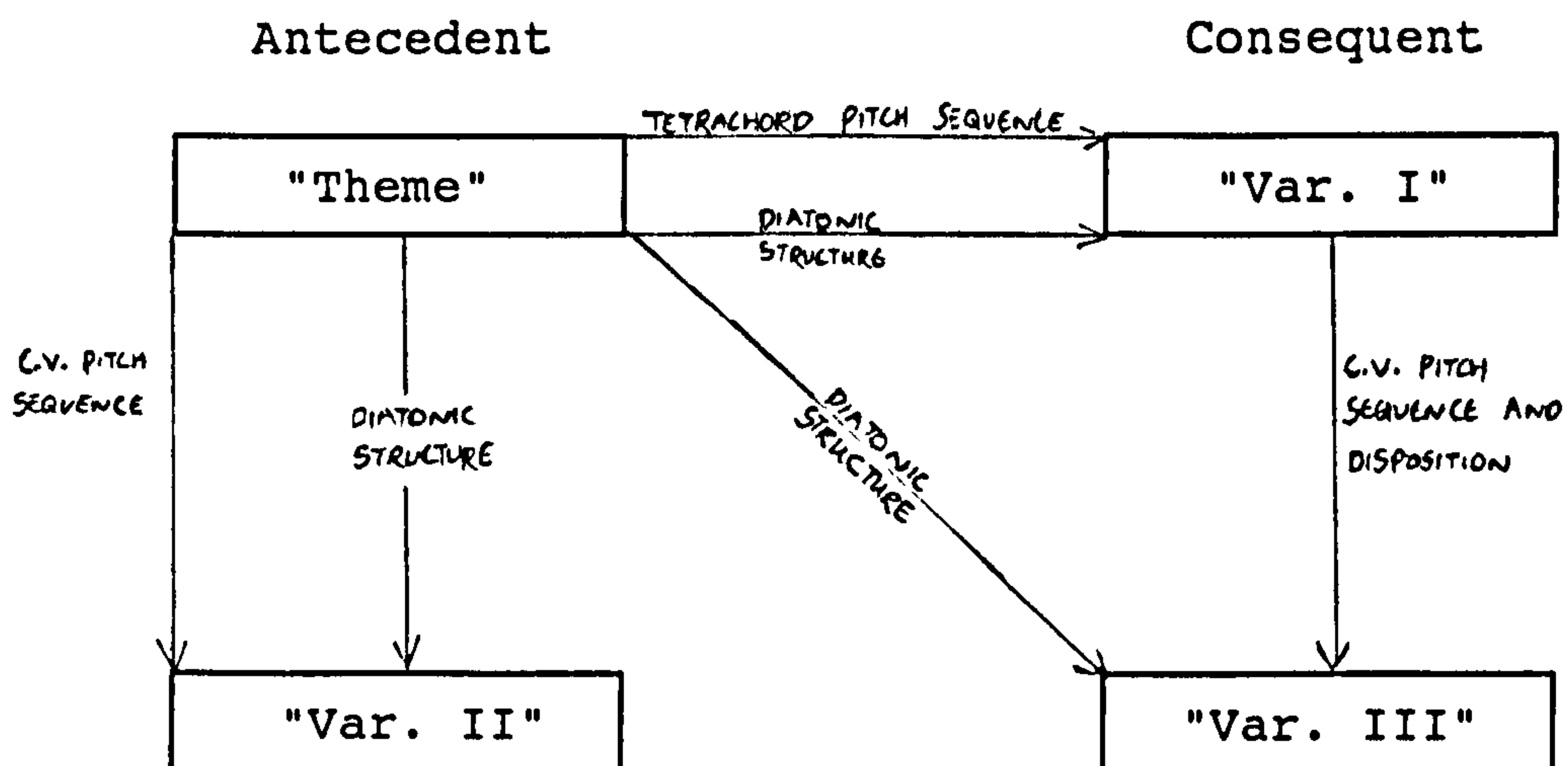
It will be noted that the motion of the C.V.s at the end cadences of the four expositional phrases differs from that in the recapitulatory version. In the recapitulatory antecedents, $\hat{2}$ is secured, bs. 251/267, followed by motion into the inner voice to sharp $\hat{7}$. In the expositional antecedents, there is no such motion, $\hat{2}$ being operative over bs. 75-78 and 91-94 prolonged by lower (first statement) and upper (second statement) neighbour-notes supported by 6-4 harmony.

The expositional first statement consequent corresponds with its recapitulatory equivalent, bs. 83-84/259-260, whereas the second statement consequents vary, the tonic form, bs. 275-276, echoing the third descent of its antecedent, bs. 267-270, the mediant form having an analogous third-progression, but from $\hat{4}$, bs. 99-100.

In general the expositional tetrachord structures are less "regular" than the recapitulatory forms, with slightly less motion in parallel sixths (eg. bs. 90, 98-100), fewer downwardly directed C.V.s and, perhaps naturally, less chromaticism, with only one statement of the T.2 form as against three in the minor.

Discounting the second four-bar portions (end cadence) because of their individual layout, the relationships between the first four-bar portions (tetrachord proper) of each of the expositional phrases are represented below as in Fig. 6.2:

Fig. 6.3



It remains to point out that the C.V. in the recapitulatory consequents - both total chromaticisations of the diatonic model, as are their associated tetrachords - is the retrograde of C.V.X, although A and B flat have to be reversed in order for the retrograde to counterpoint with T.2:

Ex. 6.27

i) *b. 255 (271)*

K. 550 *IV (Ex. 6.25 2 i)*

ii) *5-Directed (C.V.X)*

iii) *T.2*
2-Directed
(retrograde of i)

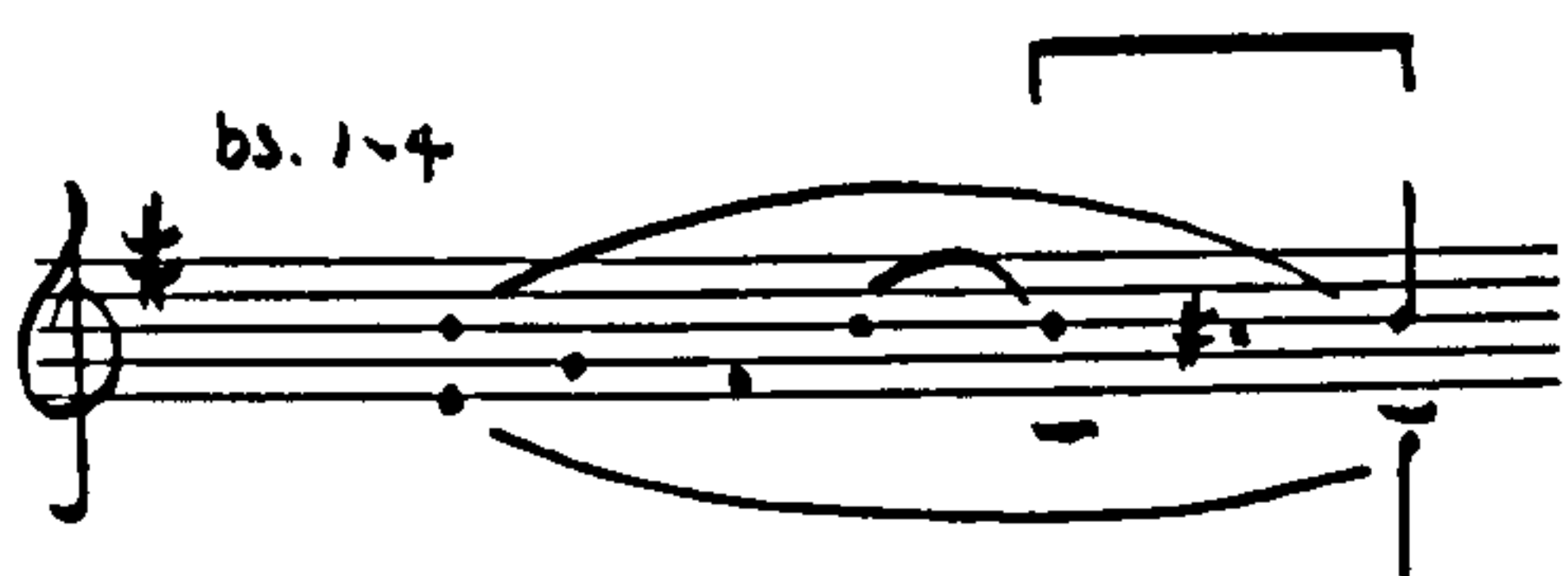
This same principle of variations on a tetrachord, adding chromaticism to a basic form and changing the vertical relationships between the principal voices, is also employed in the Tempo di Menuetto of the E minor Violin Sonata K.304 (300c) of 1778.

The "theme" and first three "variations" are presented in the first part, before the episode starting at b. 33. This opening section comprises two statements of a sixteen-bar antecedent-consequent period, the four tetrachords appearing in the first four bars of each phrase. The initial diatonic tetrachord

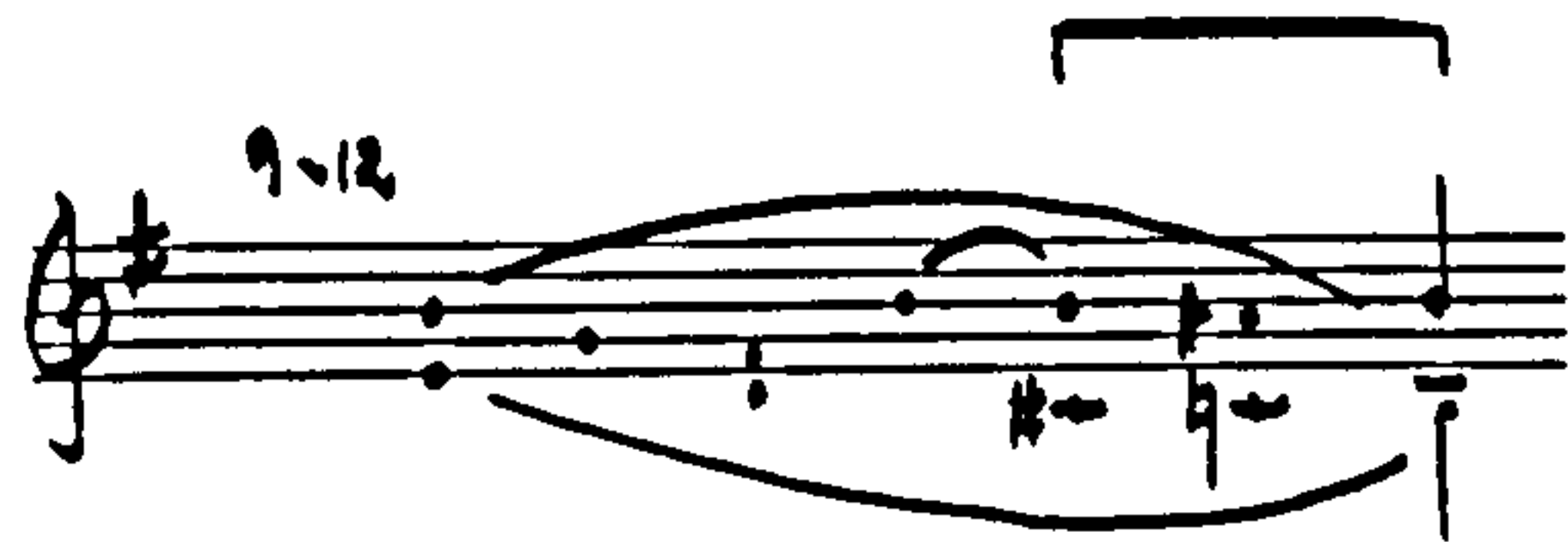
and near-diatonic C.V. in the piano left hand of bs. 1-4 is shown below in reduction, Ex. 6.28, followed by the successive variants. Bar numbers in the example refer to the tetrachordal sections only, and not the complete phrases. The statements of the melody (piano right hand bs. 1-16, violin bs. 17-32) are identical; the tetrachord segments of the phrases and their associated C.V.s are richly varied. The middle voice here is designated as the C.V. for its modifications are organically related to those of the tetrachords, in contrast to the invariance of the melody.

Ex. 6.28

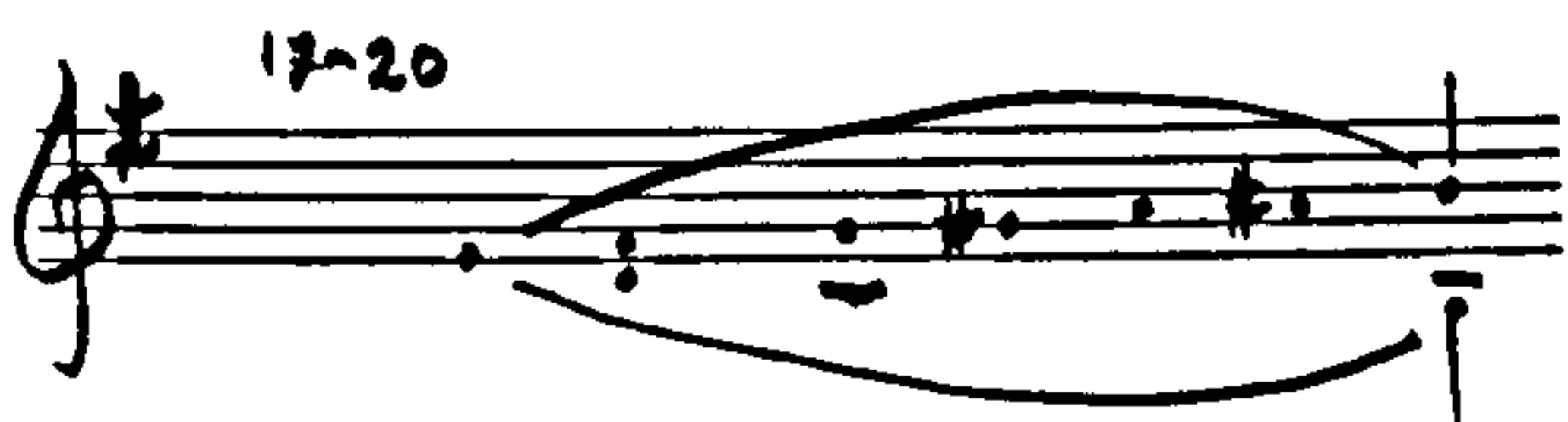
i)



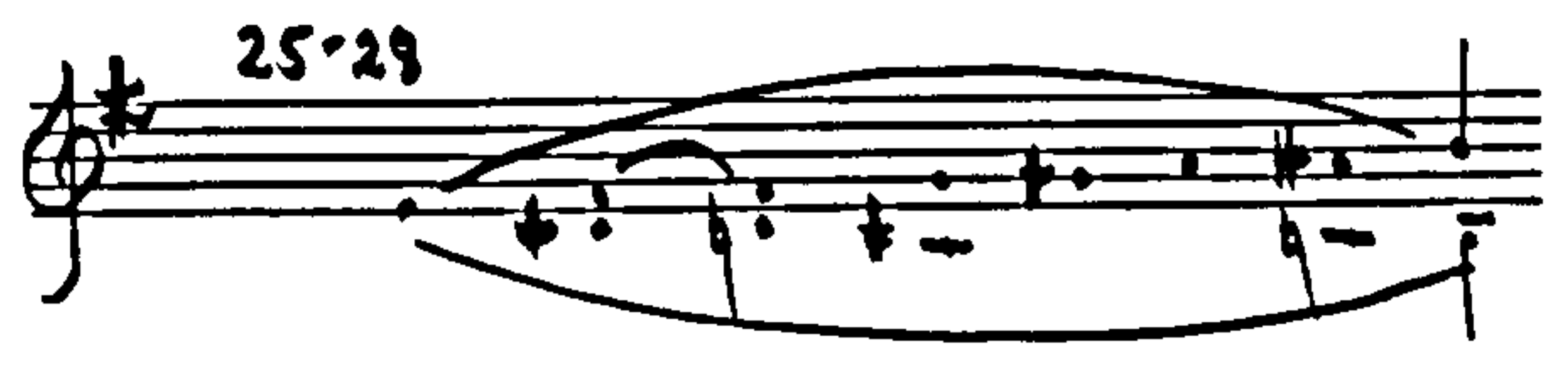
ii)



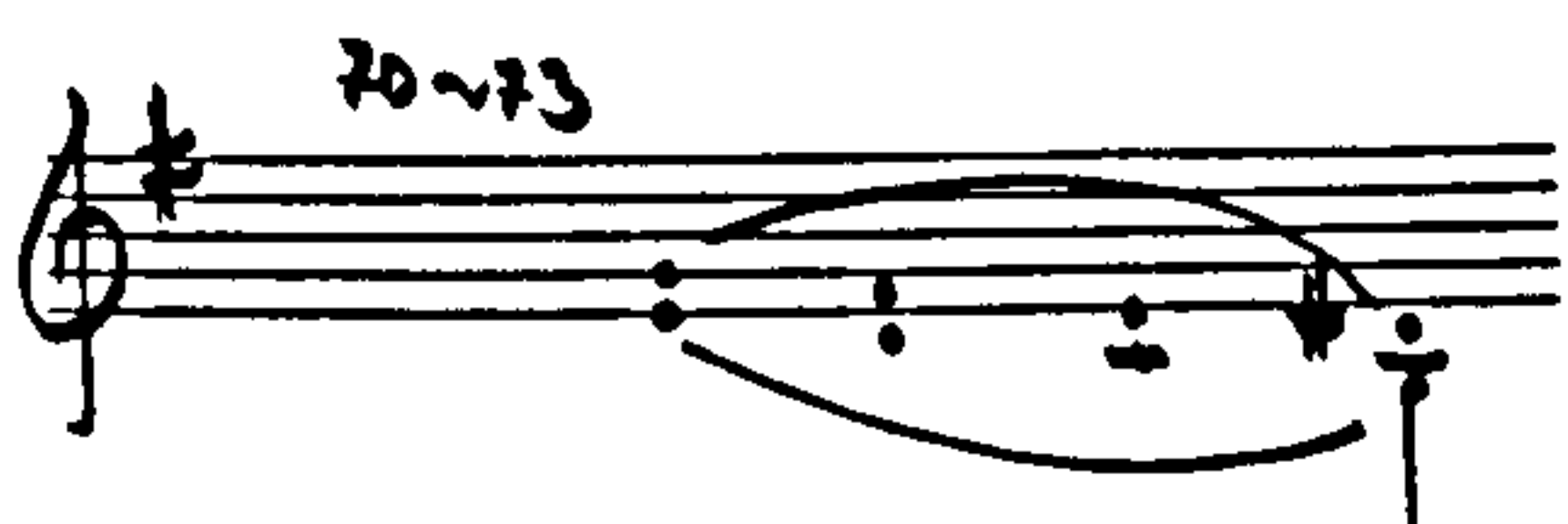
iii)



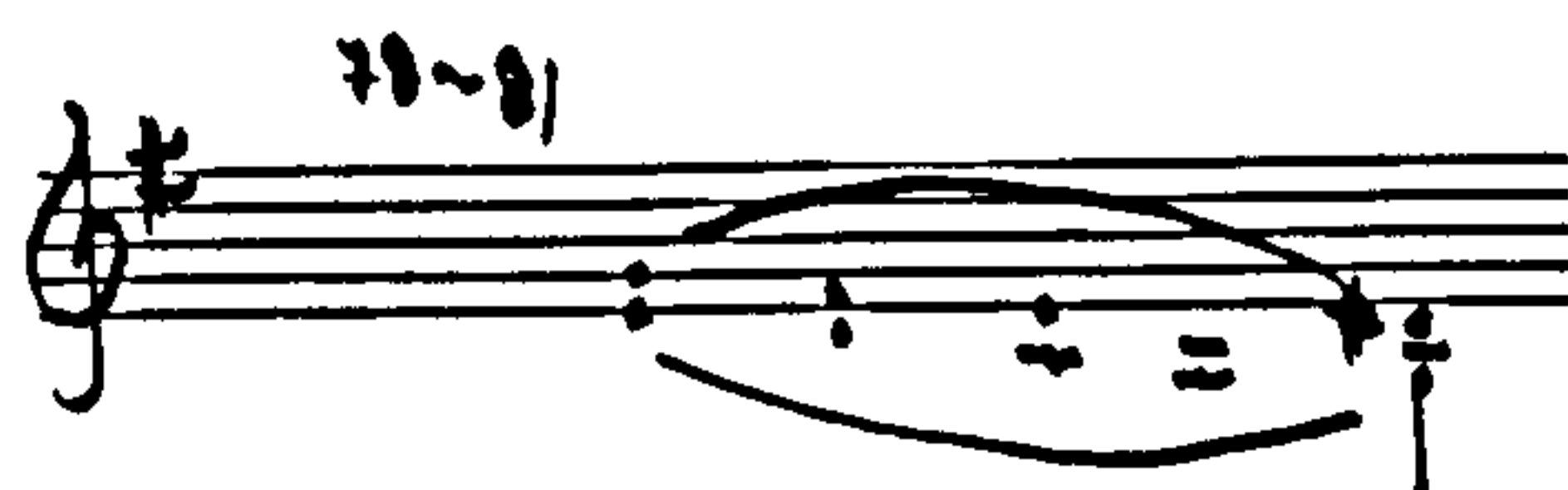
iv)



v)



vi)



(bs. 129-132 = bs. 1-4)

vii)



The first statement consequent (ii) begins to chromaticise the tetrachord; the second statement antecedent (iii) reverts to diatonicism in the lower voice but changes the C.V. from the $\hat{5}$ -orientated form of i and ii to the familiar $\hat{5}$ -directed C.V.X, specifically the form starting from $\hat{1}$ as in Exx. 6.22, 6.23 and 6.24 in Section IV, 1, pp. 404 ff. These features are combined in iv, the tetrachord now fully chromatic. Consequently in the first part here (before the first episode), as indeed in the example from K.550 IV, there seems to be in operation a pitch-orientated counterpart to Schoenberg's "tendency of the smallest notes" (1970, p. 27), what might be called a "tendency of the smallest intervals", by which the T.2 tetrachord is the culmination of a process of chromaticisation. Ex. 6.28 iv may be seen as an asynchronous form of the T.2/C.V.X structure of Exx. 6.22-24 (Ex. 6.29 ii):

Ex. 6.29

i) 

ii)  (no B flat)

The bracketed segments of Ex. 6.28 i and ii are worthy of comment. The chromaticisation of the tetrachordal motion C-B in i, becoming C sharp-C natural-B in ii, creates a distinctive intervallic relationship with the C.V. at this point, B-A sharp-

B. Although both *i* and *ii* have a 7-6 succession between antepenultimate and penultimate verticals, A sharp over C natural in *ii* has the effect of a minor seventh, turning the notational 7-6 succession into an aural 7-7 succession. This striking effect recurs in K.456 II bs. 45-46 (variation II subvariation *i*, bs. 3-4), bs. 95-96 (variation III subvariation *i*, bs. 3-4) and bs. 162-163 (variation V, bs. 3-4) and again, most distinctively, in K.550 I. The emphatic dominant of bs. 16 ff. in the latter work is prepared by the tetrachord fragment E natural-E flat-D with a D-C sharp-D upper voice, the initial seventh being unprepared:

Ex. 6.30

The image shows a musical score for three staves. The top staff is for Violin I (Vln. I), the middle for Violin II (Vln. II), and the bottom for Cello/Double Bass (Vcllo/Bass). The key signature has one flat (B-flat). The score is marked with 'b. 13/176' at the beginning. There are handwritten annotations: 'w.w.' above the first staff and 'n.b.' below the second staff. The music features a tetrachord fragment in the upper voice (Violin I) and a lower voice (Cello/Double Bass) with a D-C sharp-D progression.

A similar progression occurs at the end of the tetrachord in bs. 88-91 of the Romanza from K.466 (Ex. 6.25, 3 *ii* above); here the dissonance is attenuated by prefacing sharp $\hat{4}$ with $\hat{4}$:

Ex. 6.31

The image shows a single staff of music. It is marked with 'b. 89' at the beginning. There is a handwritten annotation 'n.b.' below the staff. The music shows a tetrachord fragment with a sharp $\hat{4}$ note.

Returning to K.304 (300c), note that just as the motion B-A sharp-B occurs over C-B in Ex. 6.28 i and over C sharp-C natural-B in ii, the C.V.X progression G-G sharp-A-A sharp-B occurs over C-B in iii and C sharp-C natural-B in iv.

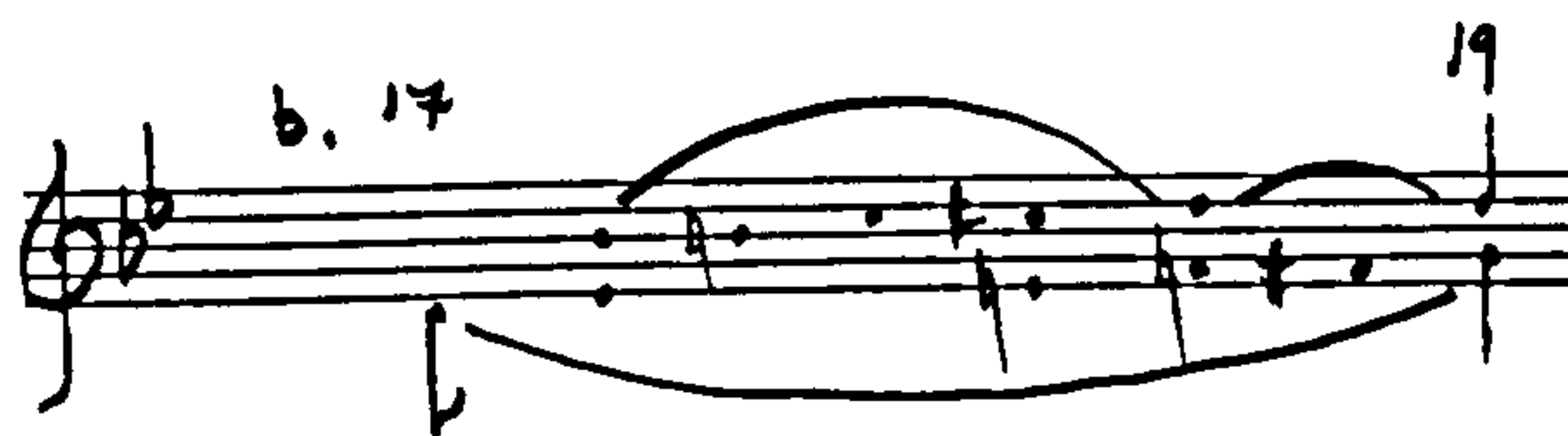
After the G major episode starting in b. 33, the theme is restored in b. 70 in simplified form, although with an extended consequent, bs. 83-89. There is no C.V. of the types previously employed, the texture consisting of melody in the piano R.H., imitated loosely at a bar's distance by the violin, and bass in the left. The layout is consequently reduced, in essence, to the tetrachord, reverting to the diatonic form of i, and a doubling in thirds provided by the melody (Ex. 6.28 v). The consequent tetrachord (vi) has the same basic organisation, save that the B is prefaced by a lower neighbour-note between it and the C.

The reprise of the antecedent of the principal theme in bs. 129-136, after the episode in the tonic major of bs. 94 ff., is disposed as in bs. 1-8, but an octave lower. The consequent, bs. 137-148, is extended as in the previous consequent, bs. 78-89, and incorporates the last "variation" of the tetrachord (Ex. 6.28 vii). After the diatonicism of v and vi, the tetrachord here is of the T.2 subtype (cf. iv). If the voice outlined by the uppermost note of the piano left hand triplets is taken as the C.V., it expresses the neighbour-note motion of i and ii, without the inner voice motion to G and F sharp. However, instead of the expected $\hat{5}$ in b. 140, resolving sharp $\hat{4}$, natural $\hat{4}$ is introduced (resolving by implication to the inner voice $\sharp\hat{3}$)

with $\hat{5}$ appearing at the end of the bar over the tonic, for the anacrusis to the second part of the consequent.

To conclude this section I give an example of the T.2 subtype in retrograde form, from K.456 II. It is set against C.V.X and because of its direction, produces similar and oblique motion with the latter, as against the contrary motion of previously considered T.2/C.V.X structures:

Ex. 6.32 (See Ex. 6.9 iii, p. 387)



The cadence is interrupted on VI in b. 18, the C.V.X moving from the fifth of this harmony and seemingly initiating the tetrachord to follow in imitation at the fifth below.

3) Miscellaneous: No consistent Pattern between Tetrachord and Counterpointing Voice; Chromatic Saturation

Considered here are figures in which the relationship between the T.2 subtype and the C.V. is not marked by consistent application of any of the species of two-voice motion, in contrast to the T.2/C.V.X structures in Section IV, 1 producing principally contrary motion and the T.2/C.V structures generat-

ing recurrent linear intervallic patterns often principally in similar and oblique motion in Section IV, 2.

The T.2 subtype appears in the coda - the formal coda, to use Cavett-Dunsby's 1988a distinction¹⁹ - of K.516 I, counterpointed against itself in canon with the implication of a neighbour-note motion D-C sharp-D as C.V.:

Ex. 6.33

The image shows a handwritten musical score for three staves. The top staff is for Violin I (Vn. I) and features a melodic line with a 'T.2' label and a bracketed section marked 'b236'. The middle staff is for Violin II (Vn. II) and Viola I (Vla. I), with a 'Free part' section. The bottom staff is for Violoncello/Double Bass II (v.c./v.a. II) and features a melodic line with 'T.2' labels. The score includes various musical notations such as notes, rests, and dynamic markings.

This coda is related to the closing gestures of K.550 I - just before what might be called the "textural coda", bs. 287 f., but within the "structural coda" - in their common demonstration of a technique which I shall call "chromatic saturation", i.e. the presentation within a relatively short span of all twelve pitch classes. In the Symphony, this is accomplished by the passage quoted above as Ex. 6.4, p. 380 and reduced in Ex. 6.17 ii b, p. 397, which contains the T.1 tetra-

chord, C.V.X (twice) and the three other pitches G, A flat and A natural. One pitch is missing here and its statement is both tonally and pantonally logical:

Ex. 6.34

In the Quintet, chromatic saturation occurs in the passage given as Ex. 6.33. Each of bs. 237 and 238 present all twelve pitch classes. Curiously, the pitch lying a semitone above the tonic is notated as A flat in b. 237² (viola I) and G sharp in b. 238² (violin II), for no clear reason.

As a foil to the harmonic saturation of these bars, melodic saturation is achieved as a result of inverting and retrograding the T.2 tetrachord of the canonic passage (and ultimately, of course, of the principal theme, bs. 1-3) to the nearly chromatically-filled fifth D-G in bs. 249 and 251, the first violin's closing figures. This process gives all twelve pitches save for A flat, which does not appear in the inversion of T.2. It is stated prominently, however, in b. 241 in the Neapolitan sixth chord before the cadence which launches the final melodic period, bs. 243-254:

Ex. 6.35

i) b.235 244

T.2 Retrograde Inversion T.2-RI Total Chromatic

ii) C.V.X

Inversion T.2-Z

As shown in ii), the nearly exact (less A flat) retrograde inversion of T.2 in b. 249 (designated "T.2-RI" in i) contains in its own retrograde form (i.e. the inversion of T.2) the pitches of C.V.X plus the three extra notes G, A flat and A natural. The upper line of Ex. 6.34 can be seen as representing this inversion. From a theoretical standpoint at least, C.V.X is a logical derivative of the T.2 tetrachord against which it may be counterpointed. In combination with T.1 the bracketed segment ($\hat{3}-\hat{5}$) of Ex. 6.35 ii) is employed; as the counterpoint to T.2, the full inversion ($\hat{1}-\hat{5}$) is used minus the pitches A flat and B flat. Thus these two passages, among Mozart's most chromatic, can be clearly understood in terms of tetrachordal progressions and their derivatives. To paraphrase Keller, the majority of the notes are tetrachordally over-determined (after 1955, p. 13). The Menuetto of K.516 also contains chromatic saturation, in its second reprise, although this is not effected

In variation V from the set of ten on "Unser Dummer pöbel meint" K.455, a clear two-voice representation is difficult to derive. The C.V., if taken to be the middle line, is irregular, although a dominant-directed form may be read by taking the upper line as a registrally displaced continuation of the middle:

Ex. 6.37

i)

Musical notation for Example 6.37 i). It consists of three staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains two measures of music, with a bracket labeled 'b.2' above the first measure. The middle staff is in bass clef and contains two measures of music, with a large slur spanning both measures. The bottom staff is in treble clef and contains two measures of music, also with a large slur spanning both measures. The notation includes various rhythmic values, accidentals, and ties.

The redisposition of bs. 1-2 in bs. 7-8 (X section) places the tetrachord in the inner voice at the fifth. Bars 1 and 2 are chromaticised in the reprise:

ii)

Musical notation for Example 6.37 ii). It consists of three staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains two measures of music, with a bracket labeled '1 3' above the first measure. The middle staff is in bass clef and contains two measures of music, with a large slur spanning both measures. The bottom staff is in treble clef and contains two measures of music, with a large slur spanning both measures. The notation includes various rhythmic values, accidentals, and ties. The first measure of the bottom staff is labeled 'a)' and the second measure is labeled 'b)'.

The new disposition of the middle voice, emphasising the subdominant orientation at b. 9⁴ with A flat, renders it a wholly similar motion shadow to the tetrachord, Ex. 6.37 ii a. An alternative two-voice reading, Ex. 6.37 ii b, gives a dominant-directed C.V. derived from Ex. 6.37 i, less convincing, however, because of the absence of d¹ in the inner voice. This latter configuration is reminiscent of that given as Ex. 6.28 ii on p. 417, from K.304 (300c). The first interpretation is similar to the structure in K.456 II bs. 68-70 (variation II subvariation i, bs. 18-20) cited in Ex. 6.9 iv on p. 387, save for the different resolution of G over E flat.

In the latter movement, the first four bars of the same subvariation, bs. 43-46, have the following outer voice disposition:

Fig. 6.4

D ----- C# - D
G - F# - F^b - E^b - E^b - D

- a neighbour-note motion also employed at the analogous points of variation III subvariation i, bs. 93-96 and variation V, bs. 160-163, and in the passage from K.516 I given above as Ex. 6.33. The aural, as against notational, 7-7 succession of the antepenultimate and penultimate verticals in the examples from K.456 II is discussed in Section IV, 2, p. 418.

Finally in this section, the aria "Ma qual virtù" from La Betulia liberata K.118 (74c), where a T.2 tetrachord in the

opening bars of the instrumental introduction is set simply against dominant and tonic notes in the upper voice:

Fig. 6.5

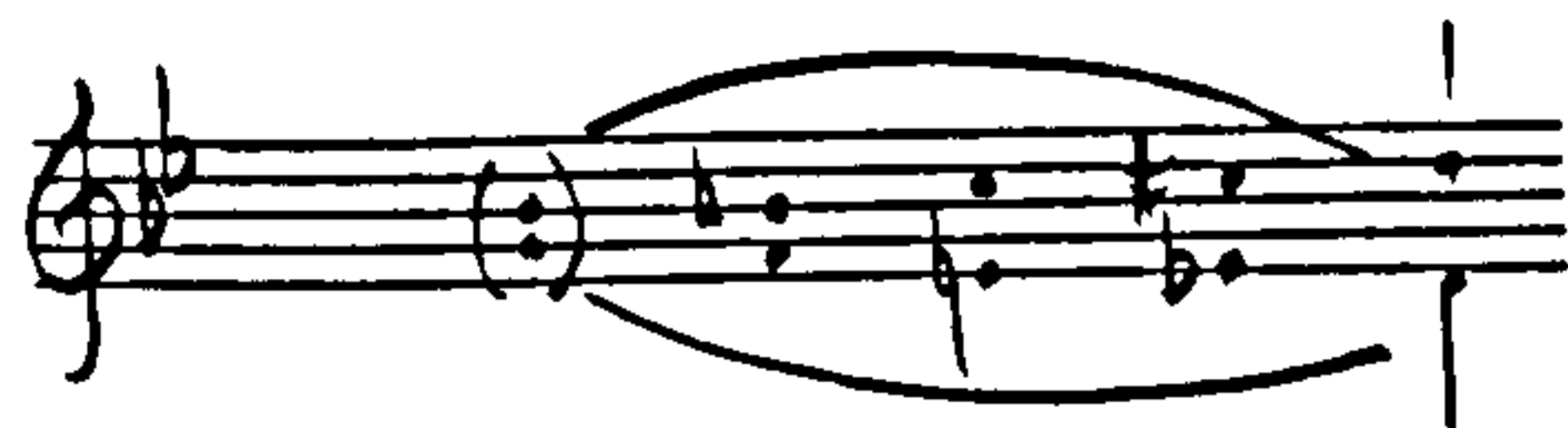
Bs. 1-4:	D	-----	G	-----	C
	G	-	F [♯]	-	F ^b - E ^b - E ^b - D [B ^b - C]
	i				iv

V C.V.X in Non-Tetrachordal Contexts

C.V.X, the counterpointing voice predominant in the examples from Sections II, III and IV 1, is often employed by Mozart independently of tetrachordal motion in a lower voice, although the small-scale harmonic progression i-iv-V it helps articulate in tetrachordal contexts is also present in these non-tetrachordal structures. To review, C.V.X generally has the following forms in association with T.1 and T.2 subtypes:

Ex. 6.38

i) with T.1, $\hat{3}-\hat{5}$.



ii) with T.2, $\hat{1}-\hat{5}$.



This section will consider the use of the C.V.X form shown in i) in contexts which replace the usual associated tetrachord

with various other lower voice patterns. Consider the first two entries in the G Minor Fugue, K.154 (385k) of 1782:

Ex. 6.39

i)

ii)

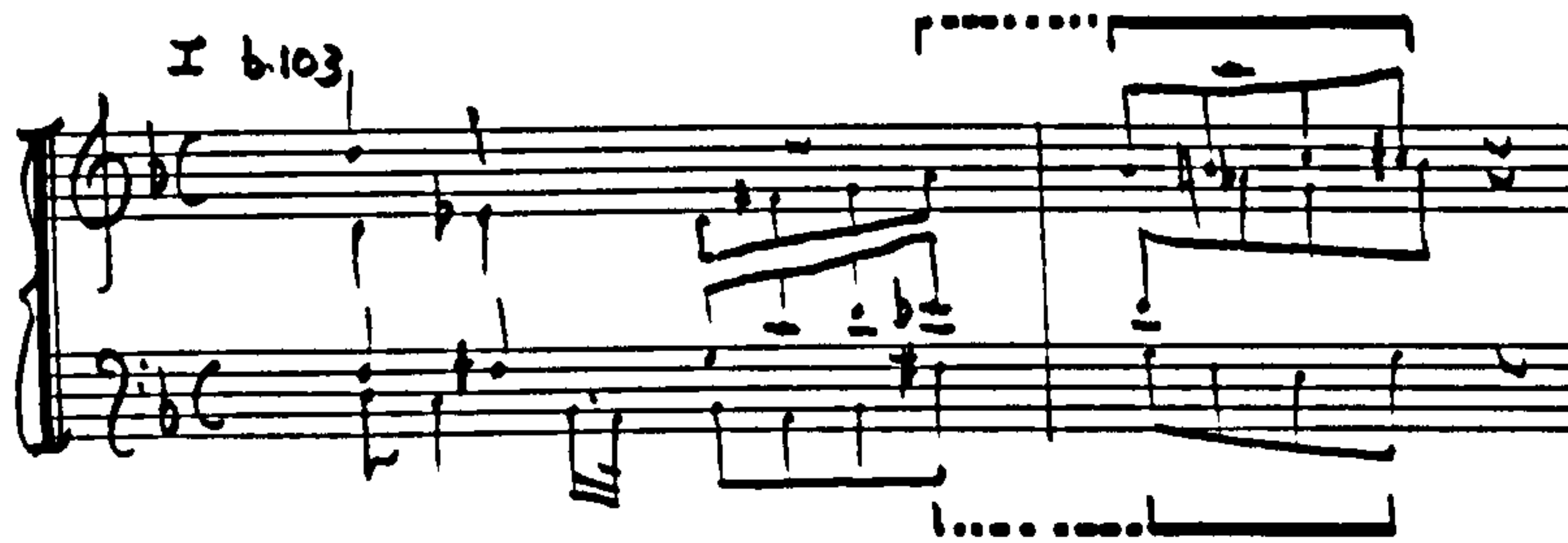
As indicated by the brackets, the retrograde T.2 tetrachord in the subject generates C.V.X in the answer; compare Ex. 6.32 on p. 421, where a retrograde T.2 and C.V.X are presented simultaneously. C.V.X is supported in the countersubject not by a tetrachord but by a sequential figure clarified in the reduction below Ex. 6.39 ii.

This sequence recurs almost identically in the first movement of K.466, starting on iv of D minor and reaching not V of iv but the tonic, the upper line being $\hat{6}-\hat{1}$ in D, not $\hat{3}-\hat{5}$ in G:

Ex. 6.40

Aside from the repetition of the above figure in bs. 369-370, this progression occurs again in K.466 I and also in another D minor work, the Quartet K.421 (417b) I. The Quartet presents the progression exactly as in the above example:

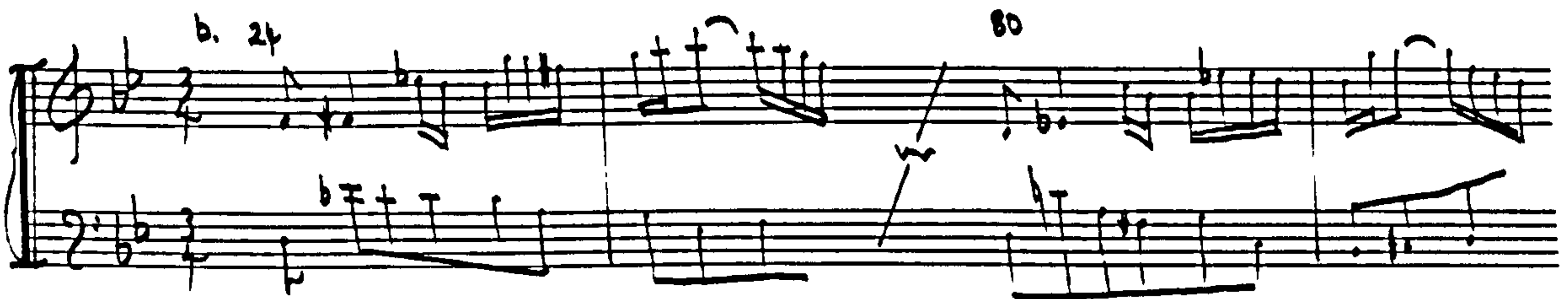
Ex. 6.41²⁰



²⁰ Notice the resemblance between this passage and its expositional equivalent with the following passages from the slow movement of the "Posthorn" Serenade, K.320:

Outer voices

i) K.320 v



ii) K.421
(417b) I



Whereas the other occurrence in the Concerto extends the progression to secure the home dominant:

Ex. 6.42

(outer voices)

Looking back at Ex. 6.14 on p. 394, it will be observed that the progression of bs. 130-131 is analogous to the bracketed segments of Exx. 6.40, 6.41 and 6.42; introduced by G over E natural, the C.V.X and sequential bass motion articulate iv-i in C minor.

I turn now to examples where C.V.X is set against the lower voice motion $\hat{6}-\hat{5}$. In harmonic terms, the C.V.X/ $\hat{6}-\hat{5}$ combination is naturally associated with the conversion of the triad on the submediant degree into an augmented sixth chord, via iv 6-3. This has been seen above in Ex. 6.28 iii, p. 417, where $\hat{6}$ and $\hat{5}$ are the final components of a diatonic tetrachord. Bar 62 of K.491 III, within the chromatic descending fifth-progression of bs. 58-64, presents the same figure: see Chapter 5 Section IV, Exx. 5.24, 5.25.

The progression also occurs in the G minor "Agnus Dei" of the Missa Brevis K.275 (272b) where it constitutes the main thematic idea, recurring later in III and iv (see Chapter 2 Section IV, Ex. 2.35):

Ex. 6.43

Instead of the retrograde T.2/C.V.X combination of bs. 17-19 of K.456 II, shown in Ex. 6.32, the piano treatment of these bars in the first variation, bs. 39-40, eschews the lower voice ascent E flat-G in favour of the same C.V.X/ $\hat{6}$ - $\hat{5}$ combination, anticipated in bs. 24-25 (bs. 3-4 of the variation):

Ex. 6.44

The C.V.X/ $\hat{6}$ - $\hat{5}$ structure is employed in Don Giovanni to effect a connection between the point in the Introduzione where the Commendatore confronts Giovanni and the transition from F minor and major back to the tonic in bs. 91-94 of Donna Anna's "Or sai chi l'onore". F minor is preceded by D minor here; Mann recognises the connection with the D minor-F minor Duel-Death music in no. 1 (1977, p. 479):

Ex. 6.45

i)

Handwritten musical score for example i). It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It is labeled 'no. 1' and 'b. 152'. The bottom staff is in bass clef with a common time signature (C) and is labeled 'voice'. The music features a melodic line in the voice part and a piano accompaniment. A slur covers the first two measures of the voice part, and another slur covers the first two measures of the piano accompaniment. The key signature changes to one sharp (F#) in the final measure.

(Text: "You pretend thus to escape me?")

ii)

Handwritten musical score for example ii). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It is labeled 'no. 10' and '94'. The bottom staff is in bass clef with a common time signature (C) and is labeled 'voice'. The music features a melodic line in the voice part and a piano accompaniment. A slur covers the first two measures of the voice part, and another slur covers the first two measures of the piano accompaniment. The key signature changes to one sharp (F#) in the final measure.

(Text: "If ever your righteous anger grows weak [then remember the wound in his wretched breast...]")

The clear dramatic connection between the circumstances of the Commendatore's death and their recollection by Donna Anna is reinforced musically by the distinctive C.V.X/⁶5 structure.

As is often remarked, D minor is associated in Don Giovanni with the concepts of vengeance (human) and retribution (divine): in "Or sai" Anna recalls the oath to avenge her father's murder she had Ottavio swear in their duet "Fuggi, crudele", no. 2.²¹ The same key is used for Queen of Night's "Der Hölle Rache" in

²¹ "Ah! vendicar, se il puoi, giura quel sangue ognor"/"Swear that, if you can, you will avenge his blood!"

Die Zauberflöte (no. 14). Its closing peroration echoes the oath of vengeance of the earlier opera; remarkably the C.V.X/ $\hat{6}$ - $\hat{5}$ structure appears prominently at the final cadence:

Ex. 6.46

(Text: ["Hear, Gods of vengeance! Hear] a mother's vow!")

Here B natural is interposed between B flat and A. The resulting vertical pitch succession, if the upper voice G is understood as belonging with B flat, is that of Exx. 6.17 and 6.18 pp. 396 f., the T.1-a/C.V.X tetrachord segment, seen as the voice-leading basis of the recapitulatory component of the C.P.A cadential correspondence pattern. The inflexion of the bass here is similar to that toward the end of "Ach ich fühl's":

Ex. 6.47

i) "Der Hölle Rache"²²

ii) "Ach ich fühl's"

²² A very similar progression occurs in K.466 III, bs. 285-287.

The latter progression has been interpreted in terms of two (coexistent) concepts:

1) As the recapitulatory component of a C.P.A/a-type cadential correspondence pattern in which the paradigmatic motion

C - C sharp - D C sharp - D
E flat - E natural - D is altered to E flat - E natural - D

: see Chapter 4 Section IV, Exx. 4.25, 4.26.

2) As a function of chromatic saturation: see Ex. 6.36, p. 425.

Although not a component of a C.P.A/a cadential correspondence pattern, the introduction of B natural in "Der Hölle" brings the final gesture, bs. 88 ff., one pitch - C natural - short of chromatic saturation. Within the shared context of dense closing chromaticism, Mozart might have introduced the T.1-a segment in "Der Hölle" as a pre-echo of that in the G minor aria. As discussed in Chapter 2 Section I (see its Summary), the Queen of Night's first aria, "Zum Leiden", and Pamina's aria are related not only by their key but also by certain structural, thematic and proportional affinities. By this anticipation of "Ach ich fühl's", "Der Hölle" becomes more intimately linked in the chain of the three minor key arias restricted to the two female protagonists of Die Zauberflöte.

Summary

From the foregoing, it has been seen that chromatic descending tetrachords, of a number of different species, are common devices in Mozart's music in G minor, and indeed in that in other minor keys, forming the foundation of some of the composer's most densely chromatic music. In particular they have been shown to underlay some of the most striking and complex passages in the G minor music.

The purely diatonic tetrachord, T.0, is of relatively infrequent occurrence compared to its chromatic prolongations.

The subtype T.1 is frequently employed in the minor key music and its appearances are very often in conjunction with the ascending line designated C.V.X., a chromatic reflection of the tetrachord of generally standard composition.

Permutation of the antepenultimate and penultimate pitches of T.1 gives rise to the subtype T.1-a. Its combination with C.V.X is, at least on a theoretical level, the voice-leading basis of the recapitulatory component of the C.P.A cadential correspondence pattern.

Uses of the wholly chromatic tetrachord T.2 are marked by less consistency in the associated voice. When the line C.V.X is employed as counterpoint modification of its opening (the addition of an extra pitch to set against sharp $\hat{7}$) is necessary. Other structures based upon T.2 eschew combination with C.V.X in favour of lines creating recurrent linear intervallic patterns between the two principal voices. Certain uses of T.2 are associated with counterpointing voices of no consistent composition.

The figure C.V.X occasionally appears in contexts not controlled by tetrachordal motion, or in conjunction with segments of tetrachordal derivation.

Two tetrachordally-organised passages have been shown to be quoted in G minor sections of Die Zauberflöte. As outlined in Section III, 2 of the Introduction, it will be understood that if restricted to works of the same key and sufficiently distinctive, such quotations constitute a particularly singular and focused form of Objective/Structural Key Characteristic. These connections will be discussed further in Section II of the Conclusion.

Chapter Seven

**Development Sections:
Structural Organisation**

Chapter Seven

Development Sections: Structural Organisation

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Introduction

In the discussions of Vocal Music and Minuets in Chapters 2 and 3, the three categories of X section identified by Riepel in his Grundregeln (1755) were employed as criteria for investigation. For the nature of these and an explanation of the terminology used here, see Chapter 1 Section II, 3. The development sections - extended X sections - of the instrumental sonata movements in G minor are considered here with these categories as a point of reference. The discussion is directed to dealing with the following questions:

- 1) Are Riepel's categories applicable to these more extended passages?
- 2) Is one category prevalent in the movements under consideration?
- 3) How is the fundamental structural progression articulated in the context of an extended, tonally expansive development section?

The first is easily dealt with. Schenker's background models of minor key sonata form organisation outlined in Chapter 1 Section II indicate that however extended and tonally wide ranging a development section may be, such structures as the monte ascending progression clearly function as a deep-structure determinant of the overall harmonic direction. As Schenker asserts in the Introduction to Free Composition,

A firmly established linear progression can withstand even the most discordant friction of voices as they move contrapuntally.

(1979, p. xxiii)

This has already been seen in the case of the more extended solo arias, particularly "Vorrei punirti indegno" from La finta giardiniera K.196 of 1775, where a large, elaborately worked-out X section is readily understandable in terms of a fundamental III-iv-V (monte) ascent. In the larger forms considered here, prolongatory interpolations between fundamental components like those in "Vorrei" and other arias discussed in Chapter 2 Section I, 3 are merely more extended and not essentially different in function.

Given that all the expositions in the G minor movements under consideration have as their principal second tonality the normative mediant, the monte structure is, as stated in Chapter 1 Section II, 3, the logical option for the basic structural progression of the development sections. This is indeed the case: all the G minor development sections here may be read as directed by a fundamental III-iv-V harmonic motion and/or ascending linear progression $\hat{3}-\hat{4}-\hat{5}$, usually associated in an 8-(10)-8-(10)-8 intervallic progression. KK.516 I and 550 I constitute exceptions to this principle, as will be discussed at an appropriate point.

In order to consider the third question, the G minor development sections, ten in number, are examined in detail in Section I. In addition to relating the underlying structural progressions to other, more variable components, I shall ident-

ify a number of significant compositional relationships between the passages.

After discussion of the G minor movements, Section II surveys the thirteen sonata movements from the Comparison Group in order to set the points raised in Section I in the wider context of Mozart's minor mode developmental procedure and to determine whether the G minor passages are distinctive in any significant way.

I The G Minor Movements

Refer to the analytic graphs of these passages given at the end of this Section, pp. 478 ff.

The earliest of these movements K.Anh.109b no. 3 (15p) of 1764, Ex. 7.18, has a conventional monte layout as the basis of its development section with a subsidiary ponte structure occupying most of its duration, V^b appearing in b. 43, V^* in b. 53. Conventional, that is, save for a disruptive interpolation between these points. After the brief tonic of b. 46 the music leaps unexpectedly to the remote V of ii and then on the dominant of natural vi , E minor. This is articulated in bs. 51-52 by a return to the second principal theme of the exposition, bs. 18 f., transposed abruptly to D (major) to express V^* in bs. 53-54 and extended to reinforce this in bs. 55-56. The recapitulation is marked by the statement of this theme in the tonic.

Given the opening of the development with the first theme, the whole movement conforms to a binary design characteristic of mid-century sonata style:

Fig. 7.1

	A	B	: :	A	B	:
Key:	i	III		III	i	
Bars:	1	18		34	57	

The slow movement of the Symphony K.22, Ex. 7.19, is cast in slow-movement sonata form (see Rosen 1980, pp. 104 f.), with what is really a transitional X section rather than a true development. It conforms to the monte archetype without interpolations or extensive prolongation. The pre-interruption $\hat{2}||$ is implied in b. 37 rather than receiving an explicit statement.

In the second movement of the String Quartet K.159, Ex. 7.20, the repeat of the exposition is introduced by the home dominant. This is secured from the mediant of b. 74 by an intervening iv in b. 80, producing what might be termed a "secondary monte" structure just before the double bar. The subdominant is introduced by a descending bass arpeggiation G-E flat-C in bs. 76-80.¹ After its establishment in b. 81, V^{*} is operative up to the double bar, at which point its prolongation culminates in a voice-exchange. This construction is termed a secondary monte for it is subsumed within a more extended (pri-

¹ See Chapter 4 Section III, Exx. 4.15, 4.16 and Fig. 4.2.

mary) monte organisation encompassing the development. In the latter the $\hat{3}/III$ of b. 74 bypasses the secondary monte of bs. 75-88 connecting to $\hat{4}/iv$ in b. 92, the prefatory applied dominant to which being introduced by the home dominant at the end of the exposition/secondary monte. Between iv and $V^{\#}$ is interpolated the mediant, secured by sequential repetition of bs. 89-92 in bs. 95-98. This procedure duplicates that of the aria "Betracht dies Herz" from the Passionskantate K.42 (35a) of 1767, where between iv and $V^{\#}$ of the X section monte progression is placed a mediant interpolation in bs. 41-44 (see Chapter 2 Section I, 3). The dominant is firmly established in b. 102, being introduced via a 10-10-10 intervallic succession from a briefly articulated tonic in bs. 99-101. The latter is the initial support for $\hat{5}$, as d^2 , which is transferred to d^1 for the arrival of $\hat{2}||/V^{\#}$ in b. 102. 6-6 outer voice neighbour-note motion prolongs $\hat{2}||/V^{\#}$ in bs. 102-108 in a short subsidiary ponte structure prior to the recapitulation.

Similarly, the first movement of the G minor Symphony K.183 (173dB), Ex. 7.21, has a monte structure as the basis of its development section, with a subsidiary ponte structure applied to the final component of the ascent. Here the prolongation of V is associated with the chromatic inflection 3-sharp 3.

In a close correspondence with the procedure of K.159 II, the space between the mediant, penultimate bar of the exposition, b. 81, and iv is occupied by a descending bass arpeggiation G, b. 83-E flat, b. 85-C, iv , b. 87, its components introduced by applied dominants, as in the Quartet. It will be remembered that in K.159 II this arpeggiation led to the iv of

the secondary monte before the double bar. In the present movement there is only one ascent to V and the arpeggiation, with the exception of the applied (home) dominant to i, is stated after the double bar. The subdominant, with $\hat{4}$ in the upper voice as c^2 , is expressed by a striking new theme imitated at the half bar in the lower voice.

The dominant is first stated in b. 95 and although no more strongly articulated at this point than the G minor of bs. 91-92 is interpreted as structurally more significant in view of the orientation of the remainder of the development around it. It is prolonged by its dominant in bs. 97-102, expressed by a variant of the opening theme in the semibreve form first prominent in bs. 13 ff., and then restated, using this texture, in bs. 103-107, during which the chromatic inflexion to the major form is effected. A passing tonic, introduced sequentially from the dominant of bs. 103-107 as the latter was introduced from its dominant of bs. 97-102, leads via a chromatic descending tetrachord in the lower voice (see Chapter 6 Section IV, 2, Ex. 6.25) to a retransitional dominant in bs. 112-116.

A similar organisation with respect to the treatment of the dominant is employed in the development section of the finale of this work, Ex. 7.22. Before this harmony is introduced, there is a recreation of the procedure of K.159 II. As in the Quartet, a home dominant before the double bar is secured from the mediant via iv, producing a small secondary monte structure within the larger, primary, ascent which spans the end of the

exposition to the end of the development.² With greater subtlety than the Quartet, the Symphony renders the secondary monte with a mere unison b flat-c¹-(c sharp¹)-d¹, omitting the prefatory arpeggiation to iv of the earlier work. As in K.159 II, V^(*) before the double bar introduces the applied dominant to the iv of the primary monte structure, the latter appearing in bs. 77-78 prolonged by voice exchange. A progression through the circle of fifths in bs. 78-84, generating an outer voice motion in parallel tenths, briefly restores the tonic, which, after a further progression in tenths, gives way to an emphatic articulation of $\hat{2}|||/V^b$ in bs. 91-93, introduced by its dominant in bs. 87-90. Following the plan of the first movement development, V is thereafter structurally operative up to the recapitulation, its prolongation effecting the chromatic inflexion 3-sharp 3. Before the introduction of V^{*}, however, sequential repetition of bs. 87-93 in bs. 95-101 serves to reintroduce the subdominant; despite the equivalent force of its presentation, it may be interpreted as a neighbouring harmony to the underlying dominant, V^b before it and V^{*} after:

² Both works date from 1773: the Quartet was written early in the year at Milan; the Symphony, written at Salzburg, is dated 5th October.

Ex. 7.1

The musical score for Ex. 7.1 consists of three staves. The top staff shows measure numbers: b. 73, 74, 75-6, 77, 77-8, 87-90, 91-3, 95-7, 98-101, and 102-7. The middle staff shows a melodic line starting with a note 'e' in brackets, marked 'b.71'. The bottom staff shows a harmonic progression: III, iv, V⁴~ [iv] - V^{*}.

The interpolation of the subdominant here finds a parallel a few years later in the aria "Vorrei punirti indegno" from La finta giardiniera where after a statement of V^h , expressed by an imperfect cadence in bs. 77-79, a lengthy subdominant orientated interpolation in bs. 80-81 gives way to V^* , introduced by its dominant, in bs. 92-94 (see Chapter 2 Section I, 3, Fig. 2.2).

In the present movement, V^* receives a final prolongation through the interpolation of a passing tonic between its statements of bs. 102 and 104-107, a device employed over a slightly larger span, bs. 103-112, at the analogous point in the first movement development.

Compared with its exposition and recapitulation, the development section of K.379 (373a) I, Ex. 7.23, is brief to the point of being epigrammatic or, as Rosen observes, it is

...abnormally condensed...Here the development is reduced to a few bars, but it is nevertheless a first movement form [i.e. not a "slow movement form" as in K.22 II]: it not only develops the closing theme (the motif in the piano [bs. 52-56]) but admirably prolongs the harmonic tension.

Structurally it clearly demonstrates a monte organisation with a subsidiary interpolated tonic, bs. 65-66, within the dominant prolongation of bs. 64-68. The reiteration of V^* after the tonic is necessarily emphatic, lest the sense of a functionally effective dominant from b. 64 up to the recapitulation, b. 69, be attenuated by a tonic articulated through similar means to iv and the initial V^* .

In KK.22 II and 379 (373a) I, the least elaborately worked-out of the movements under consideration, it will be noted that the stages of the motion to V^* are accomplished sequentially, with corresponding or similar material presented at different transpositional levels to effect the structural ascent. This expression of the pattern, recognised in Riepel's definition, is also the case in K.380 (374f) II, Ex. 7.24. Here the (new) figure articulating III of bs. 32-35 is restated to express iv in bs. 38-41. Thereafter, the subdominant is elaborately prolonged by a progression through the circle of fifths in bs. 42-44. This subtly renders the descending fifth-progression f^2 -b flat¹ of bs. 36-37 (introduced by the arpeggiation f^1 -b flat¹- d^2 - f^2 of bs. 33-36) as the first limb, g^2 - c^2 bs. 42-44, of the octave-progression g^2 - g^1 of bs. 42-45 (introduced by the arpeggiation g^1 - c^2 -e flat²- g^2 of bs. 39-42) even though the textural correspondence ends at the start of the octave-progression. The dominant, with an implied rather than stated pre-interruption $\hat{2}||$, is reached via an augmented sixth chord on E flat and is functional, as a subsidiary ponte, up to the recapitulation. The upper voice $\hat{5}$, d^2 , is emphasised by presentation in different registers, connected by octave coupling: d^3 - d^2 bs. 46-47,


d^2-d^1 bs. 47-48, d^1-d bs. 48-49. Finally, the ascent d^1-d^2 in bs. 49-50 restores the primary tone to its obligatory register at the point of recapitulation.

Following the procedure of KK.159 II and 183 (173dB) I and IV, the exposition in the first movement of the Piano Quartet K.478, Ex. 7.25, moves to the home dominant before the double bar after the cadence on III. Instead of resolution on G, the dominant is interrupted by VI, b. 100, and the ensuing cadence in that region, bs. 100-102, is similarly interrupted on vi of VI, the home subdominant. This sequence resembles the prefatory arpeggiation to iv in KK.159 II (of the secondary ascent) and 183 (173dB) I, save that here i is elliptically omitted and the stages of the "arpeggiation" are produced by interrupted rather than perfect cadential motion. The subdominant is expressed by a periodic theme in bs. 104-111, its opening clearly derived from the initial gesture of the movement:

Ex. 7.2

The image shows two staves of musical notation. The upper staff is a piano part in C major, starting with a 'Tutti' marking and a 'b.2' (second ending) bracket. It features a series of notes and rests, with a 'P/L.' marking above a specific phrase. The lower staff is a right-hand part in E-flat major, starting with a 'P' (piano) marking and a 'P/L. R.H.' (Piano Left Hand) marking. It shows a sequence of notes and rests, with a 'P' marking below the first note and a 'P/L.' marking above a later phrase. An arrow points from the piano part to the right-hand part, indicating a connection between the two.

Thereafter E flat major is quickly regained and, using the figure of bs. 104-107 in canonic imitation, initiates a sequen-

tial ascent via vii, F minor, to the tonic. This progression, (iv) VI-vii-i, is the monte ascent (i) III-iv-V at the subdominant transpositional level. Additionally, the harmonic ascent generates the upper voice motion e flat² b. 113-f² b. 117-g² b. 121, which may be seen as an expanded retrograde of the progression g²-f²-e flat² leading to iv in bs. 100-102. An applied dominant then secures V in b. 124 which, as in the outer movements of K.183 (173dB), is then structurally operative for the remainder of the development and during which the chromatic inflexion occurs. The $\hat{5}$ is presented as d² in this bar, as the initial note in the penultimate statement of the figure from bs. 104-107. After the final statement of this figure in bs. 126-129, the motive , from the next bar of the theme of bs. 104-111, b. 108, dominates the texture. Between a second firmly articulated statement of V^b in b. 133 and the presentation of V[#] in b. 140 is placed a connecting linear progression: $\hat{5}$ (d³ b. 133)- $\hat{4}$ (c² b. 135)- $\hat{3}$ (b flat¹ b. 137)-the pre-interruption $\hat{2}||$ of the fundamental line (a¹ b. 138, supported retrospectively by V[#] in b. 140) and $\hat{1}$ (g¹ b. 141) at the point of recapitulation. After the appearance of $\hat{2}||$, $\hat{5}$, as d², receives a final statement in the development, as a cover tone in the following bar.

At this point the chronological discussion of these development sections will be interrupted in order to consider the last of them, from the Allegro K.312 (590d), which bears a remarkable similarity to that of K.478 I.

As Ex. 7.29 shows, the home dominant is introduced before the double bar after the end-exposition mediant cadence. Interruption of the expected perfect cadence on VI, b. 70, is a stage in the establishment of the subdominant, which is expressed by a statement of the opening theme in bs. 72-75. Reestablishment of E flat major and the theme of bs. 53-54 of the exposition initiates an ascending sequential motion via vii to i, the latter appearing in b. 90.³ An applied dominant then introduces V^{\flat} in b. 92, appearing again in b. 96. The required chromatic alteration of the third is effected via a progression through the circle of fifths starting with a motion to iv which, although articulated almost as firmly as the dominant, may be interpreted as a component in the motion $V^{\flat} - \#$ rather than a structural reestablishment of iv. Although briefly stated in b. 104 to introduce a momentary tonic, $V^{\#}$ receives a structural statement in b. 106, preceded by a dominant-functioning 7-5-natural 3 on C sharp. As noted in Chapters 4 and 5, Mozart broke off after the first quaver of b. 106, the reconstructor completing this bar and deriving bs. 107-108 from bs. 105-106. It is unlikely that the D major harmony of the latter bar was intended as anything other than a pre-recapitulatory $V^{\#}$.

This arrangement, it will be recognised, is essentially also that of the development section of K.478 I, permitting the following abstract to be derived as a representation of the common structural organisation of these passages:

³ Following the disposition of the figure of bs. 83-84, the harmonies of bs. 86, 88, 90, 92, 96-97 and 100-101 occur in second inversion; their structural function is unaffected by this.

Ex. 7.3

After the passing resetting of $\hat{3}$ as the fifth of VI, the next component of the ascending linear progression, $\hat{4}/iv$, is firmly articulated. The return to $\hat{3}/VI$ initiates the ascending sequential progression VI-vii-i, the second component of which resets $\hat{4}$ in a new harmonic context. The third component introduces $\hat{5}$ in a tonic context prior to its setting as $\hat{5}/V$. As is shown below, the ascending sequential motion generates the upper voice third-progression by means of overlapping,⁴ thereby avoiding middleground consecutive fifths: $\hat{3}$ and $\hat{4}$ become sevenths, resolving into the inner voice, while $\hat{4}$ and $\hat{5}$ are placed above the notes of resolution, A flat and B flat respectively:

Fig. 7.2

3 - prg.

5	7	5	7	5
3	$\flat 3$	$\flat 3$	$\sharp 3$	3
E	- [C]	- F	- [D]	- G
VI	[V]	vii	[V]	i

4

See Forte and Gilbert 1982, pp. 221-223, 265-267.

The similarities between the two development sections extend beyond their common background and middleground voice leading structures to the harmonic organisation of the foreground. This is illustrated by Ex. 7.4, overleaf, which superimposes the two development sections in such a way as to align bars which correspond harmonically. The common root motion, whether single harmonies or more extended regions, is indicated between the staves:

Handwritten musical score for Ex. 7.4, measures 82-107. The score is written on a grand staff with treble and bass clefs. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Measure numbers 82, 83, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, and 107 are indicated. Performance markings include 'mf' and 'v. v. v.'. A section labeled 'DEVELOPMENT' is marked with a circled 'II'. A circled 'III' is also present. A double bar line is shown at the end of measure 107.

Handwritten musical score for Ex. 7.4, measures 108-141. The score continues on a grand staff with treble and bass clefs. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Measure numbers 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, and 141 are indicated. Performance markings include 'mf' and 'v. v. v.'. A section labeled 'DEVELOPMENT' is marked with a circled 'II'. A circled 'III' is also present. A double bar line is shown at the end of measure 141.

K. 478 I

Harmony / Region

K. 312 (5904)

Handwritten musical score for strings, measures 116-121. The score is written for Violin I, Violin II, and Viola. It features complex rhythmic patterns with slurs and accents. Measure 116 includes a circled 'vii' and a circled '3'. Measure 117 includes a circled 'X of m'. Measure 118 includes a circled 'X'. Measure 119 includes a circled '4'. Measure 120 includes a circled '4'. Measure 121 includes a circled '4'.

Handwritten musical score for strings, measures 122-127. The score is written for Violin I, Violin II, and Viola. It features complex rhythmic patterns with slurs and accents. Measure 122 includes a circled 'X of X' and a circled '4'. Measure 123 includes a circled 'X of X' and a circled '4'. Measure 124 includes a circled 'X of X' and a circled '4'. Measure 125 includes a circled 'X of X' and a circled '4'. Measure 126 includes a circled 'X of X' and a circled '4'. Measure 127 includes a circled 'X of X' and a circled '4'.

Handwritten musical score for the right page of Ex. 7.4. The score is written on two systems of staves. The top system consists of a vocal line (v.c.) and a string line (Str.). The bottom system consists of a piano line (p.p.) and a string line (Str.). The score includes various musical notations such as notes, rests, and dynamic markings. A large bracket spans across the vocal and piano parts in the first system. The page number '131' is visible at the bottom left.

Handwritten musical score for the left page of Ex. 7.4. The score is written on two systems of staves. The top system consists of a vocal line (v.c.) and a string line (Str.). The bottom system consists of a piano line (p.p.) and a string line (Str.). The score includes various musical notations such as notes, rests, and dynamic markings. A large bracket spans across the vocal and piano parts in the first system. The page number '133' is visible at the bottom left.

Handwritten musical score for the first system. It features two staves. The upper staff contains a section labeled "RECAPITULATION" with a circled "2" below it. The lower staff contains a section labeled "ct." with a circled "2" below it. The notation includes various notes, rests, and dynamic markings.

Handwritten musical score for the second system. It features two staves. The upper staff contains a section labeled "OMISSIONS" with a circled "2" below it. The lower staff contains a section labeled "ct." with a circled "2" below it. The notation includes various notes, rests, and dynamic markings.

Handwritten musical score for the third system. It features two staves. The upper staff contains a section with a circled "2" below it. The lower staff contains a section labeled "ct." with a circled "2" below it. The notation includes various notes, rests, and dynamic markings.

As the example shows, there is a very close correlation between the two development sections in terms of the foreground progression of harmonic roots. Additionally, it will be observed that they are of almost equal length, 41 bars in K.478 I as against 40 in K.312 (590d), with an attendant high level of harmony-bar agreement between them.

In common with a number of the movements previously considered, the first movement of the G minor Quintet K.516, Ex. 7.26, follows the mediant at the end of its exposition with the home dominant prior to the double bar. Like K.478 I and K.312 (590d) there is an interruption across the double bar; not V-VI in *i* as in these movements but V-VI in *iv*, for the home dominant of *b*. 94 is displaced by the dominant of *iv* in the two bars, *bs.* 95-96, linking exposition and development. A series of third descents articulated by the opening motive of the first theme leads from the interruption on A flat major harmony, *b.* 97, via F minor, *b.* 99, and D flat major, *bs.* 101-103, to B flat as the dominant of E flat, *bs.* 105-106. The theme of *bs.* 30 *ff.* of the exposition is then employed to effect a sequential ascent *vi-vii-i* in *bs.* 107-116, exactly as in K.478 I and K.312 (590d) save for the modal difference in the first component, necessitated by the retention of the minor mode of the theme. Thereafter the dominant is presented, although without an introductory applied dominant, and is functional for the remainder of the development. Unlike the other extended examples considered thus far, KK. 183 (173dB) I/IV, 478 I and 312 (590d), the

dominant occurs immediately as $V^{\#}$. Its prolongation is effected in two phases:

1) A motion through the circle of fifths, bs. 118-121. This device is later employed in K.590d; here the components are all of local dominant function and the motion ends at B flat, whereas in the later movement there is a complete progression D-D through components of diverse function (see Ex. 7.29).

2) Harmonic motion over a dominant pedal, bs. 125-132, expressing in the upper voice the descending linear progression $\hat{5}$ (d^2 bs. 125-127)- $\hat{4}$ (c^2 b. 128)- $\hat{3}$ (b flat¹ b. 129)-the pre-interruption $\hat{2}||$ of the fundamental line (a^1 bs. 130-132, prolonged by third-progression to the inner voice f sharp¹ b. 132) and $\hat{1}$ (g^1 b. 133) at the point of recapitulation. A similar progression, articulated by different voice leading, occurs at the analogous point in the development of K.478 I, as discussed on p. 450.

It is clear from the above that in its basic structural organisation the development of K.516 I is closely related to those of K.478 I and 312 (590d). The following example shows an abstract of the development of K.516 I aligned with similar representations of the other two:

EX. 7.5

The image displays three handwritten musical examples, each on a grand staff (treble and bass clefs). The pieces are:

- K. 418:** The first example, starting with a treble clef and a key signature of one flat. It features a piano part with a 3/4 time signature and a right-hand part with a 2/4 time signature. The right-hand part includes a section with a 2/4 time signature and a 'Recap.' marking. Fingering numbers 3, 4, 5 are indicated.
- K. 516:** The second example, also in one flat. It has a piano part with a 3/4 time signature and a right-hand part with a 2/4 time signature. A section of the right-hand part is enclosed in a dashed oval and contains the text 'VII of iv für'. A 'Recap.' marking is present at the end.
- K. 312 (5904):** The third example, in one flat. It features a piano part with a 3/4 time signature and a right-hand part with a 2/4 time signature. A section of the right-hand part is enclosed in a dashed oval and contains the text 'VII of iv für'. A 'Recap.' marking is present at the end.

Each piece includes detailed fingering, articulation (accents, slurs), and dynamic markings. The manuscript is written in black ink on aged paper.

As the example shows, the major difference between K.516 I on the one hand and KK. 478 I and 312 (590d) on the other is the structure after the (first) double bar, before the sequential ascent vi-vii-i. Although $\hat{4}$ is presented in the upper voice as a component of the linear progression $\hat{3}-\hat{5}$, and later reset as the fifth of vii, it is not initially harmonized by the subdominant. The development may, however, be read as demonstrating a monte organisation if the harmony supporting $\hat{4}$, A flat major as VI of iv in b. 97, is interpreted as a substitute for the subdominant harmony expected on the basis of its dominant in the previous bars.



Aside from this difference the three development sections remain intimately related, having an analogous structural organisation which is reinforced in KK.478 I and 312 (590d) by foreground correspondences. In the prolongation of the dominant, note that whereas the Quartet presents only the linear progression $\hat{5}-\hat{1}$ and the Allegro gives only the motion through the circle of fifths, the Quintet employs them both, fifth-wise motion giving way in the retransition to the linear progression.

Referring back to Chapter 2 Section I, 3, it will be recalled that the larghetto central section of the aria "Tiger! wetze nur die Klauen" from Zaide K.344 (336b) of 1779 contains an identical third ascent, bs. 63-73, to that in these instrumental pieces, followed by a similar subsidiary ponte prolongation of the dominant, bs. 74-97. In the aria, however, the first component of the ascent, the E flat major harmony of b. 63, functions as a substitute for the expected subdominant: compare Ex. 7.5 with Ex. 2.9.

The presentation of the home dominant before the double bar in several of the foregoing movements also occurs in the first movement of the G minor Symphony K.550, Ex. 7.27. Resolution on the tonic at the start of the development is succeeded abruptly by chromatic inflexion of the G minor chord -

Ex. 7.6



- a characteristic progression of the later Mozart, also employed in the Requiem, K.626 ("Dies irae", b. 33; "Hostias", bs. 34-35) and the motet "Ave Verum Corpus" K.618 (b. 23). As presented in K.550 I the second vertical of the progression, the diminished seventh chord of $b. 101^3$, sounds clearly like a dominant of iv. Taking advantage of its enharmonic potential, Mozart treats it instead as a dominant of sharp vii, the remote F sharp minor. A descending linear progression $\hat{5}-\hat{1}$ in the woodwind leads to resolution on this region in b. 105 articulated by the opening theme of the movement, its initial   figure eliding with the woodwind descent in the manner of bs. 20-21 of the exposition. The function of the diminished seventh chord is thus clarified and its bass f, heard as such in view of our perception of the harmony functioning as V of iv, is retrospectively understood as e sharp.

This region is highly unstable and after only two bars of its tonic there begins a process of chromatic distortion which,

in an inexorable sinking motion, leads to the dominant of natural vi, E minor:

Ex. 7.7

The musical score for Ex. 7.7 consists of two parts, i) and ii), spanning measures 105-6, 107, 109, 109-10, 111, 112, and 113-14. Part i) is written in treble clef and features a melodic line with a large slur over measures 105-6 and 107, and a dotted line indicating a continuation through measures 109, 109-10, 111, and 112. Part ii) is written in bass clef and features a bass line with a large slur over measures 105-6 and 107, and a dotted line indicating a continuation through measures 109, 109-10, 111, and 112. The score includes various musical notations such as notes, rests, and slurs.

Resolution on E minor, as with that on F sharp minor articulated by the opening theme but given forte for the first time, initiates a motion through the circle of fifths back to the tonic and on to a highly emphasised V of V[♯] in bs. 134-138. The expected arrival on D minor is eschewed in favour of a sequential ascent via iii to iv, the texture thinning out markedly to leave woodwind in antiphonal relationship with a single thread of violin tone. The subdominant gives way immediately to the structural V[♯] which in its first phase of prolongation, bs. 146-152, demonstrates an interesting voice-leading connection with the passage given above as Ex. 7.7:

Ex. 7.8

i)

ii)

In both cases harmonies of dominant function are generated by outer voice motion in sixths or tenths enclosing an invariant central minor third, inverted to a major sixth in bs. 150-152. Ultimately this device is derived, redisposed, from bs. 5-7 of the opening theme, which at its statement in the recapitulation highlights the motion in sixths by the addition of a new countermelody for the bassoon:

Ex. 7.9

The second phase of dominant prolongation, bs. 152 up to the recapitulation b. 165, contains two descending linear progressions $\hat{5}-\hat{1}$, bs. 156-159 and bs. 160-166. It will be remembered that analogous progressions occur also in KK. 478 I and 516 I. Both motions here are articulated by the

figure, which represents the final whittling-down of the opening theme of the movement to its most characteristic rhythmic gesture. The second, retransitional, fifth-progression is surely influenced by the corresponding section of the development in the first movement of K.183 (173dB):


Ex. 7.10

i) K.183 (173dB) I

ii) K.550 I

Aside from the explicit recurrence of the pitch sequence marked "X" in the example, there is also a close textural affinity between the passages. Both have three moving voices, the

upper in antiphonal alternation with the lower two. In the later retransition a fourth voice, a dominant pedal, is added.

During the prolongation of $\hat{2}||$ in the second fifth-progression by a subsidiary third-progression to the inner voice f sharp² (a device also employed in K.516 I), the  figure opening the first theme is presented before the arrival on the tonic in b. 166 that marks the recapitulation proper. Similar elisions, creating an asynchrony between thematic and harmonic resolution, have been noted at bs. 103 f. and, in the exposition, bs. 20-21.

As with all the development sections under consideration, the ascent III-(iv)-V/[^]3-[^]4-[^]5 may be interpreted as the underlying structural progression. The problem, however, with this reading is clearly the relatively weak emphasis on iv. As a component of the motion by fifths of bs. 116-133, the C (major) of bs. 124-125 is no more prominent than any of the other components of the sequence and cannot be assigned a structural role of large-scale significance. Likewise, the C minor of bs. 145-146, although strikingly presented, is overshadowed by the heavy emphases on V of V^b before and V[#] after it. A monte organisation may be read, however, if II^{*} is understood not just as a preparation for the dominant but also as a substitute for the subdominant, leading by ascent to the "authentic" form of this harmony.

An alternative reading would be to see the tonic, restored in b. 101, as being operative up to b. 132, prolonged by the episode starting in F sharp minor and then by the motion through the circle of fifths. Thereafter the harmony on A is to be

regarded only as an applied dominant to $V^{\#}$, and not also as a substitute for iv , after which the dominant is then operative, as in the first interpretation, up to the recapitulation. This gives an overall -

Fig. 7.3

III :|| i-----i $[V]-V^{\#}$

- structure to the development, the large functionally tonic area attenuating any sense of the connection of III to $V^{\#}$ by a passing subdominant or subdominant substitute.

The primacy of the first reading is supported by Schenker's analysis of the movement in Das Meisterwerk in der Musik, for after representing the fundamental structural progression from the end of the exposition to the end of the development as follows:

Ex. 7.11

The musical notation shows a progression from the end of the exposition (b. 101) to the end of the development (b. 153). The progression is marked with 'III' at the beginning and 'V#' at the end. A dashed line labeled 'NBN' (neighbour-note) connects the two notes. A solid line labeled 'NBNH' (neighbour-note harmony) connects the two notes. The progression is marked with 'III' at the beginning and 'V#' at the end.

NBN = neighbour-note

NBNH = neighbour-note harmony

- he goes on to present a diatonic simplification showing a passing note C (iv) in place of the natural 5-sharp 3 on A (II)*:

Ex. 7.12

PN = passing-note

(ibid., Fig. 1 a)

Thus the second interpretation, represented in Schenker's Fig. 1 b by the 5-6 motion over B flat and the harmony on A gives way in the further stage of reduction, Fig. 1 a, to the first, a motion III-(iv)-V[#] as the fundamental structural progression. Indeed as a general principle, this ultimate primacy of the monte ascent, given the presence of a sufficiently well articulated subdominant or subdominant substitute, relegates post-double bar tonics to a lower structural order. The same is true of pre-double bar dominants, whether these introduce the tonic (K.183 (173dB) I), a dominant-functioning harmony of implied or stated root G (KK.159 II, 183 (173dB) IV, 516 I), or a harmony secured by interruption (KK.478 I, 312 (590d)).⁵

⁵ See Chapter 1 Section II, 3, Ex. 1.9 and the associated text.

Two further points remain to be considered in connection with this development section. The first is the linear progression to $\hat{5}$ in the upper voice. As is mentioned above, the substitute subdominant II^{*} leads by ascent to the authentic subdominant creating a span of music, bs. 134-146, that is structurally of subdominant function:

Ex. 7.13

(After Schenker *ibid.*, Fig. 1 c)

The arrival on iv in b. 146 presents the $\hat{4}$ of the ascending linear progression as c^3 , with $\hat{5}/V^*$ appearing shortly after. As shown in Ex. 7.13, $\hat{4}$ is secured from a^2 ($\hat{2}$) in bs. 134-140 via $b\ flat^2$ ($\hat{3}$) in bs. 141-142, the latter harmonised by the mediant minor.

Turning to the second point, the $\hat{5}$ of b. 154 in Schenker's interpretation is not a cover-tone to a pre-interruption $\hat{2}||$ but only a duplication of the primary tone in the octave above the obligatory register; there is no interruption shown in the graphs, the undivided Urlinie descending only after the opening

of the recapitulation. This reading is contrary to Schenker's later view, expressed in Free Composition, that

Only the prolongation of a division (interruption) gives rise to sonata form. Herein lies the difference between sonata form and song form: the latter can also result from a mixture or a neighbouring note.

(1979, p. 134, § 312)

Given that in 1926 Schenker's ideas may not have reached their full maturity, it may be projected that a later interpretation would have read a descent from $\hat{5}$ to $\hat{3}$ during the course of the exposition, interrupted on $\hat{2}||$ just before the recapitulation, the latter pitch covered by the $\hat{5}$ of the ascending linear progression. In the Meisterwerk graph he sees his reading of an exposition expressing $\hat{5}$ as reinforced by the d^3 of b. 102, although it is without consonant support and functions only as an *appoggiatura* to the descending fifth-progression c sharp³-f sharp² of bs. 103-105. This pitch is restated in b. 154 and then connected by octave transfer down to the primary tone in its obligatory register.

In common with KK.Anh.109b no. 3 (15p), 379 (373a) I and 380 (374f) II, the finale of K.550, Ex. 7.28, does not present the home dominant before the double bar. The mediant at the close of the exposition is restated after the double bar only to disintegrate in a welter of rhythmically disruptive chromaticism. This remarkable passage, bs. 125-132, has become the standard example employed by Schoenbergians to demonstrate the alleged existence of serial techniques as a compositional resource of pre-20th-century composers - and therefore to refute charges that dodecaphonic principles represent an inauthentic,

antitraditional corruption of Germanic Composition. Perhaps the first to ascribe a specifically serial function to this passage was Heinrich Jalowetz, writing in 1944:

We must resort to an even more boldly inventive inner ear than Wagner's to find a genuine twelve-tone line in the past: the unison passage at the beginning of the development of the Finale of Mozart's Symphony in G Minor. [he quotes the passage] If we follow this line from C on the third beat of measure 2 [he numbers from the beginning of the development = b. 126] to measure 9 [b. 132] and disregard the slide before measure 5 [b. 129], we get a series of ten tones of the chromatic scale that are treated as of equal value and therefore not as in traditional chromaticism.

(as cited in Broder 1967, p. 99)

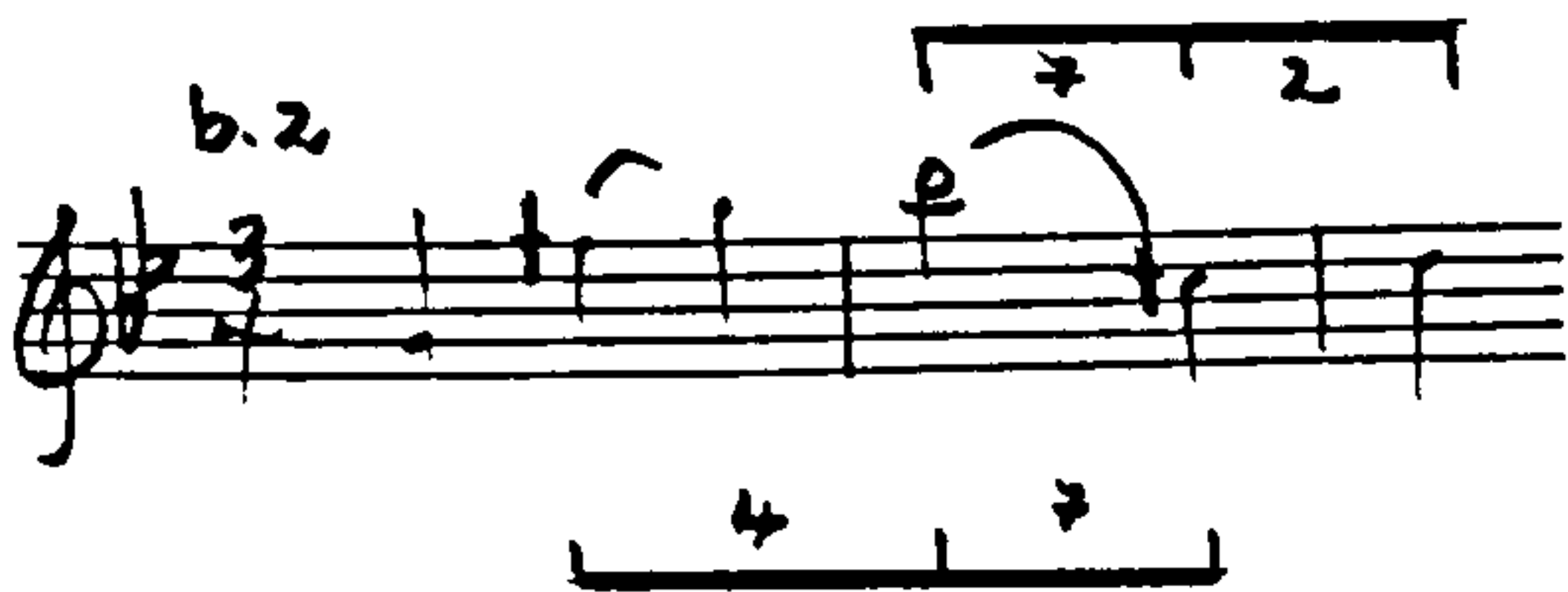
This interpretation is endorsed in Dallapiccola 1950. In a celebrated article of five years later, Keller, interpreting passages of Mozart and Beethoven in serial terms in defence of Schoenberg, asserts that

Quite wrongly, Dallapiccola speaks of a "series" of ten different notes: as in the E flat Quartet [K.428 (421b)], this panchromatic order or arrangement of notes is not used serially...the row is not Dallapiccola's "series", but again a three note row [as he sees earlier in the Quartet's first movement, bs. 69-74]...[consisting] of the diminished fourth and the diminished seventh which we have just observed in the row of the G Minor Quintet's minuet.

(1955, p. 16)

This row, in its Quintet and Symphony forms, is shown below:

Ex. 7.14



i) K.516 II



ii) K.550 IV

The pitch succession b flat²-c sharp²-d², indicated by the upper beam in Ex. 7.14 i, is also identified by Keller as a distinct row, originating in the retrograde form g¹-f sharp¹-e flat² in bs. 5⁴-6² of the first movement (violin I).

Keller's principal concern is not so much the "panchromatic or at least anti-tonal disintegration of a structure whose context is tonally organised" but rather with the "unity and continuity" of the chromatic episode and its integration within the surrounding, tonally organised material (ibid.). Consequently he identifies the "basic set" (the three note row) as present whilst B flat major is still operative (Ex. 7.14 ii), so that when the tonality and rhythmic organisation disintegrate, serial technique can smoothly take over the direction of the musical processes. At the end of the serial episode the fifth and final statement of the basic set, C sharp-F natural-G sharp bs. 131-132, overlaps with the only statement of the retrograde form, G sharp-F natural-C sharp bs. 132-135. This latter version of the row incorporates between its second and third notes the pitches D and E natural, the former the local tonic of the succeeding material just as the local tonic of the preceding material is

incorporated between pitches one and two of the first presentation of the basic set. In this way the restoration of tonality receives a logical preparation as the serial processes wind down:

Ex. 7.15

The image shows a musical score for two staves. The upper staff is in treble clef with a common time signature (C). It contains a melodic line with several notes, some of which are beamed together. Above the staff, there are handwritten annotations: "[b. 02]" and "R" with a bracket above it. A downward-pointing arrow is positioned above the staff towards the right. The lower staff is in bass clef and contains a bass line with notes and rests. Below this staff, there are handwritten annotations: "Bs." and "F" with a bracket above it, and "[V. of X]" with a bracket below it.

(Keller *ibid.*, from his Ex. 4, p. 21)

Between these two transitions, the row is propagated by successive fifth transpositions generating by overlap the retrograde inversion (see Keller's Ex. 4).

It is these fifth transpositions which form the basis of an alternative interpretation of the passage, one much more mundane than Keller's elegant explanation. Quite simply, despite the rhythmically and registrally disruptive unison, the passage articulates that most tonal of harmonic progressions, motion through the circle of fifths, being ultimately reducible to a succession of implied dominants on C, b. 126, G, bs. 127-128, D, b. 129, A, bs. 130-131 and E, bs. 132-134 although in Schenker's graph of the movement (1926, Appendix 11 to p. 153, Fig. 19 e) he supplies connecting harmonies in tonic relationship to the preceding implied harmony and subdominant relationship to the succeeding. This interpretation sees the passage as logically

related to (and demonstrating "unity and continuity" with) the rest of the development, in which motion by fifths, either dominant- or subdominant-wise, directs large expanses of music.

The connecting woodwind figure⁶ (Keller's "retrograde") introduces six bars, bs. 135-140, on the dominant of V^b - a subdominant-wise fifth step back to the harmony of bs. 130-131 breaking the dominant-wise motion of the chromatic episode - articulated by a variant of the opening theme of the movement. The introduction of F sharps in b. 141 induces further subdominant-wise motion, terminating in b. 147 at F minor (vii) and an episode of fugato. A brief emphasis on E flat (VI), as III of iv, leads sequentially to the structural statement of the subdominant in b. 161, the upper voice [^]4 being secured by the fifth-progression g²-c² in bs. 154-161.

This resolution initiates a second phase of fifth-wise motion, now in the dominant direction, the opening subject in tight imitation set against sustained woodwind notes emphasising the arrivals on G minor, b. 163, D minor, b. 165, A minor, b. 167, E minor, b. 169 and B minor, b. 171. The progression is continued up to C sharp via F sharp major in b. 173, which prepares V of sharp iv by chromatic inflexion of its outer voices in first inversion thus forming an augmented sixth chord, bs. 173-174.

The articulation of the ensuing V of C sharp (functional up to b. 190) is, in its first phase bs. 175-182, strikingly remi-

⁶ Reminiscent of that in the corresponding part of the first movement development, bs. 102-105. A similar transition on woodwind occurs at the analogous point in the first movement of the Symphony in C major K.551.

niscent of a passage from the development in the finale of the first G minor Symphony K.183 (173dB):

Ex. 7.16

i) K.183 (173dB) IV
(see Ex. 7.22)

ii) K.550 IV

Although the harmonic contexts are radically different, the textural similarities between the passages - reiterated dominant pedals in the upper voice, lower parts in thirds and the rhythmic figure $\text{p} \quad \text{p} \quad \text{p}$ - suggest a recreation and intensification of the earlier passage in the later.

Further prolongation of the dominant of C sharp takes place in bs. 183-190, its final appearance introduced by an arresting Neapolitan sixth chord on F sharp in b. 189. Resolution is on a dominant-functioning C sharp major which initiates a third and final phase of fifth-wise motion, in the subdominant direction, leading from C sharp as the point of furthest harmonic remove

back to the home dominant in bs. 201-202, prolonged by voice-exchange in bs. 203-205.

Turning now to the underlying structural progression, the III-iv-V^{*} ascent, although clearly directing the overall tonal motion, displays a remarkable interpolation between iv and V^{*} orientated around the lower neighbour to $\hat{5}$. After the statement of $\hat{4}$ (as c²)/iv in b. 161, $\hat{4}$ is restored structurally in b. 175, renotated as b sharp¹ and reharmonized as the third of the dominant of C sharp. Resolution on C sharp major in b. 191 brings the lower neighbour to $\hat{5}$, as c sharp², but with the "wrong" harmonic support. The third phase of motion through the circle of fifths then articulates the lower voice third-progression C sharp-A, the latter pitch appearing in bs. 199-200 as the "correct" support for the c sharp², these forming the applied dominant to the $\hat{5}/V^{\#}$ of bs. 202-205. This organisation is represented below:

Ex. 7.17

(After Schenker *ibid.*, Appendix 11 to p. 153, Fig. 19 a, b)

As in his analysis of the first movement, Schenker reads an undivided fundamental structure with $\hat{5}$ operative throughout exposition and development, descending only in the recapitulation. In accordance with his later prescriptions concerning the structural organisation of sonata form, one might interpret, as with the Allegro molto, a descent to $\hat{3}/III$ at the end of the exposition leading via the monte ascent to $\hat{2}||/V^\sharp$ at the end of the development.

Analytic Graphs

K.Anh.109b no. 3 (15p)	Ex. 7.18
K.22 II	Ex. 7.19
K.159 II	Ex. 7.20
K.183 (173dB) I	Ex. 7.21
IV	Ex. 7.22
K.379 (373a) I	Ex. 7.23
K.380 (374f) II	Ex. 7.24
K.478 I	Ex. 7.25
K.516 I	Ex. 7.26
K.550 I	Ex. 7.27
IV	Ex. 7.28
K.312 (590d)	Ex. 7.29

The development sections are graphed so as to show salient structural points as foreground connected by a representation of the intervening voice-leading.

In certain foreground sections "analytic" slurs, in addition to those of the composer, are used to clarify relationships.

K. Anh. 109b
no. 3 (15p)

Respiration (from bs. 18 ff.)

Ex. 7.19

K. 22 II

Handwritten musical score for K. 22 II, Ex. 7.19. The score is written on a grand staff with five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include "Recapitulation" written vertically, "etc." at the end of a phrase, and measure numbers 25 and 30. The piece concludes with a double bar line and the Roman numeral II.

Handwritten musical score for the first system. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time. The upper staff contains a melodic line with various ornaments and slurs, including a triplet of eighth notes. The lower staff contains a bass line with chords and single notes. Measure numbers 74, 75, 76, 77, 78, 79, and 80 are indicated. A key signature change to one flat (F major) is noted at the beginning of measure 74. A dynamic marking of *mp.* (mezzo-piano) is present in measure 77. The system concludes with a double bar line.

Handwritten musical score for the second system. It continues the grand staff from the first system. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a bass line. Measure numbers 81, 82, 83, 84, 85, 86, 87, 88, 89, and 90 are indicated. A key signature change to two flats (B-flat major) is noted at the beginning of measure 81. A dynamic marking of *pp.* (pianissimo) is present in measure 88. The system concludes with a double bar line.

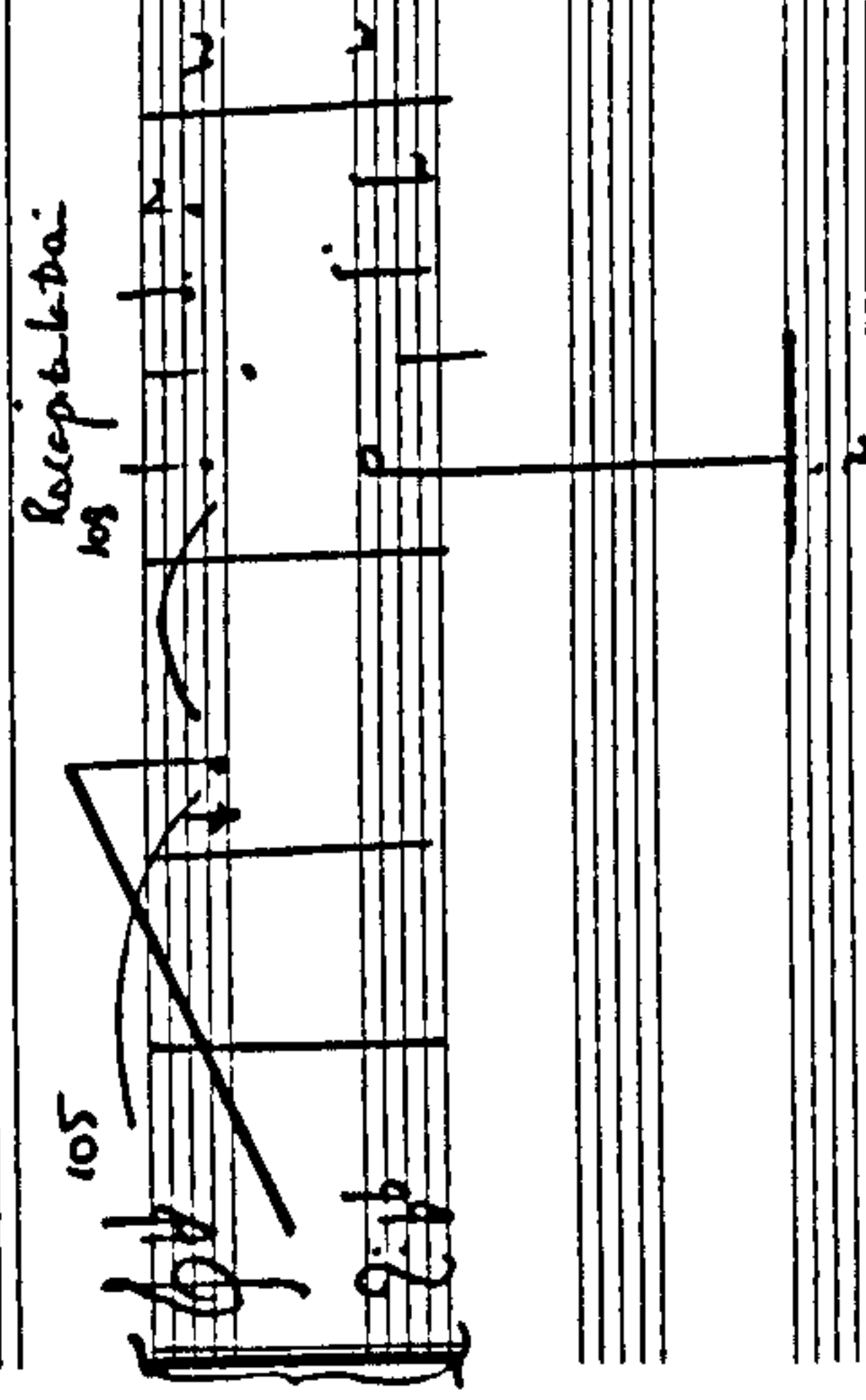
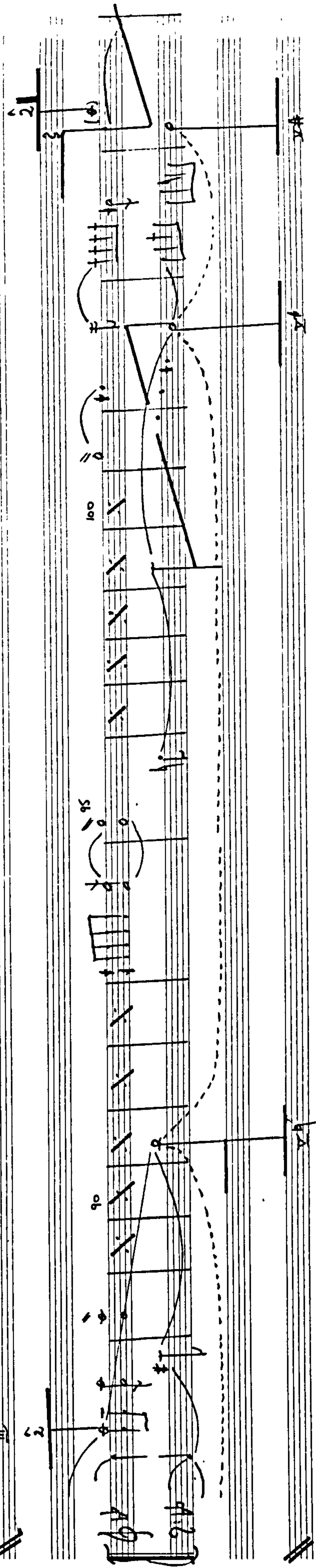
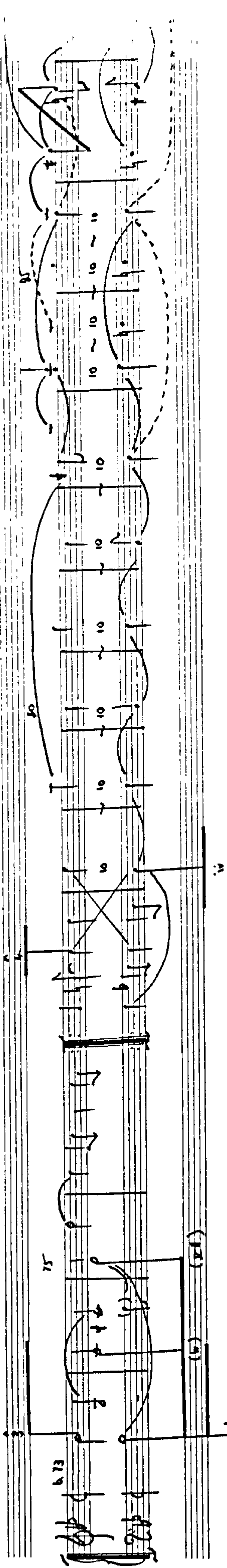
Handwritten musical score for the third system. It continues the grand staff. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a bass line. Measure numbers 91, 92, 93, 94, 95, 96, 97, 98, 99, and 100 are indicated. A key signature change to one flat (F major) is noted at the beginning of measure 91. A dynamic marking of *pp.* (pianissimo) is present in measure 98. The system concludes with a double bar line.

501

K. 183 (173dB)

I

Ex. 7.21



Ex. 7.22

K. 183 (173dB)

IV

K. 379 (373a)

2

Handwritten musical score for the first system, measures 57-61. The score is written on a grand staff with two treble clefs. Measure 57 begins with a 3-measure rest, followed by a series of notes. Measure 58 contains a large slur over several notes. Measure 59 features a large slur and a fermata. Measure 60 has a large slur and a fermata. Measure 61 concludes with a double bar line and a repeat sign. Roman numerals III, IV, and V are placed below the staff at various points.

Handwritten musical score for the second system, measures 70-71. The score is written on a grand staff with two treble clefs. Measure 70 starts with a 5-measure rest, followed by notes. Measure 71 contains notes and a fermata. The word "Recapitulazione" is written vertically below the staff, and "etc." is written below measure 71. Roman numerals III and IV are placed below the staff.

K. 380 (374f)

II

Handwritten musical score for the first system, measures 33-40. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. Measure 33 is marked with a '3' above the staff. Measure 35 is marked with a '35' above the staff. Measure 40 is marked with a '40' above the staff. The notation includes various note values, rests, and phrasing slurs.

Handwritten musical score for the second system, measures 41-48. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. Measure 45 is marked with a '45' above the staff. Measure 48 is marked with a '48' above the staff. The notation includes various note values, rests, and phrasing slurs. There are some markings that appear to be 'ab' and 'i' near the end of the system.

K. 478 I

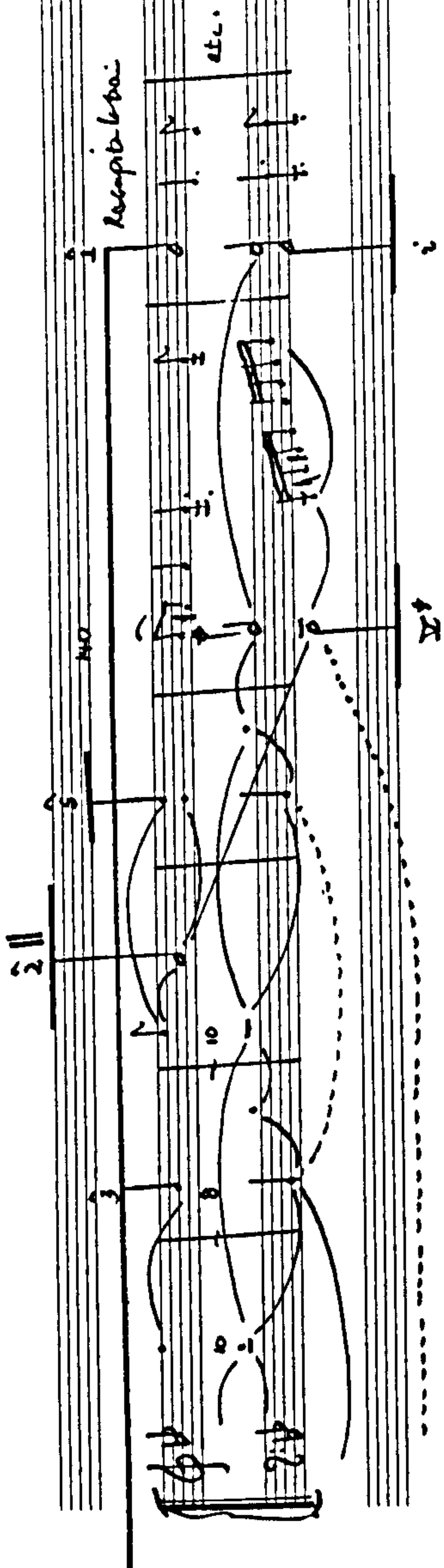
Handwritten musical score for the first system of 'K. 478 I'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a complex melodic line with many slurs and ties. Measure numbers 98, 99, 100, 101, and 102 are indicated. A section of the score is enclosed in a dashed-line box.

Handwritten musical score for the second system of 'K. 478 I'. It consists of two staves in the same key and time signature as the first system. The notation continues with various rhythmic values and slurs. Measure numbers 103, 104, 105, 106, 107, and 108 are indicated. A section of the score is enclosed in a dashed-line box.

Handwritten musical score for the third system of 'K. 478 I'. It consists of two staves in the same key and time signature. The notation continues with various rhythmic values and slurs. Measure numbers 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, and 120 are indicated. A section of the score is enclosed in a dashed-line box.

Ex. 7.25
Continued

K. 478 I



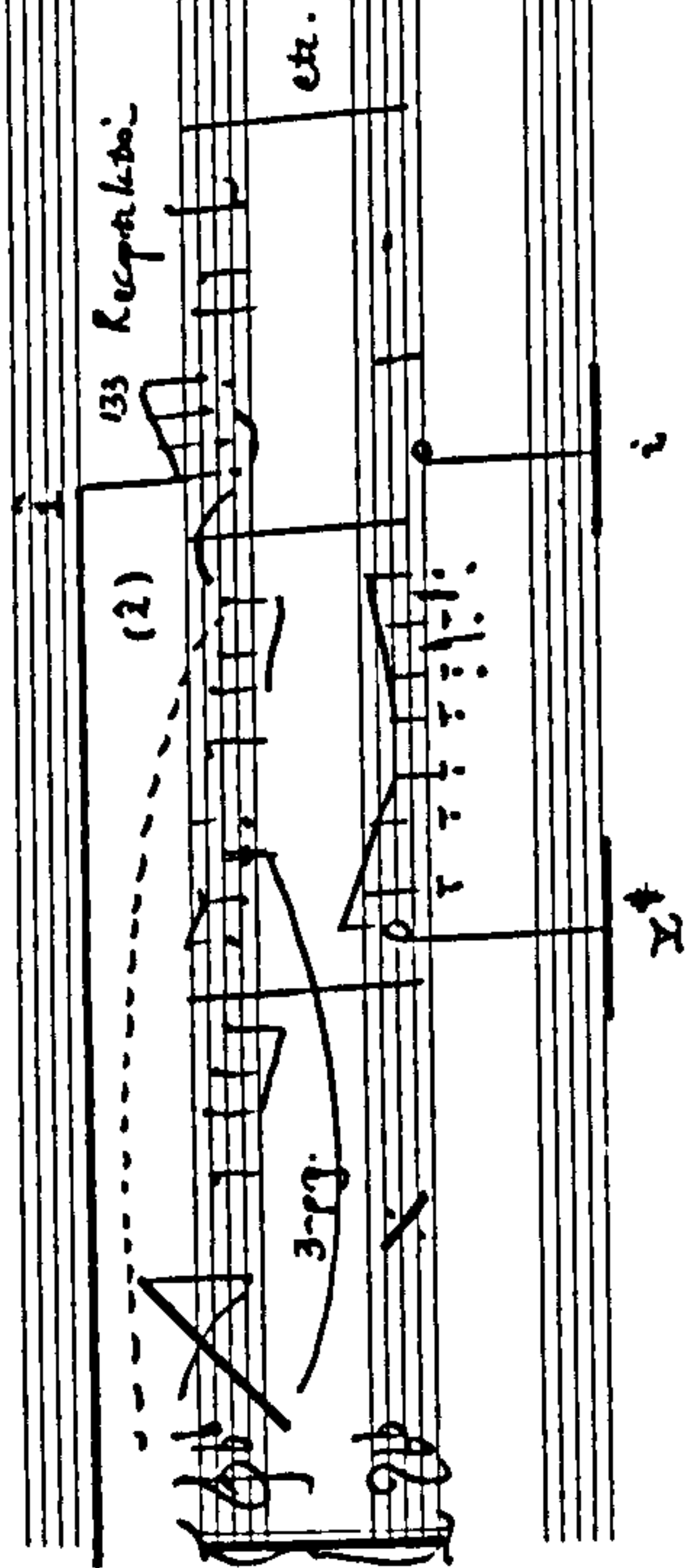
Handwritten musical score for the first system. It consists of two staves: a treble staff on top and a bass staff on the bottom. The music is written in a cursive, handwritten style. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat. The score includes various note values, rests, and dynamic markings such as *ff* and *mf*. A section of the score is enclosed in a box and labeled "VI of iv for iv". The system concludes with a double bar line and the Roman numeral "III" below the bass staff.

Handwritten musical score for the second system. It continues the piece with two staves (treble and bass). The notation is consistent with the first system, featuring various note values and rests. Dynamic markings include *ff* and *mf*. The system concludes with a double bar line and the Roman numeral "VI" below the bass staff.

Handwritten musical score for the third system. It continues the piece with two staves (treble and bass). The notation includes various note values, rests, and dynamic markings such as *ff* and *mf*. The system concludes with a double bar line and the Roman numeral "IX" below the bass staff.

Ex. 7.26
Continued

K. 516 I



Handwritten musical score for the first system. It consists of two staves. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music includes various note values, rests, and dynamic markings. Measure numbers 98, 100, 105, and 110 are indicated. A double bar line is present at the end of the system.

Handwritten musical score for the second system. It consists of two staves. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music includes various note values, rests, and dynamic markings. Measure numbers 115, 120, 125, and 130 are indicated. A double bar line is present at the end of the system.

Handwritten musical score for the third system. It consists of two staves. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music includes various note values, rests, and dynamic markings. Measure numbers 135, 140, and 145 are indicated. A double bar line is present at the end of the system.

L. 7. 27

K. 550 I

Ex. 7.27
Continued
K. 550 I

Handwritten musical score for the first system of Ex. 7.27, K. 550 I. The score is written on a grand staff with treble and bass clefs. It includes various notes, rests, and dynamic markings. A large bracketed section is labeled '150' and contains complex rhythmic patterns. A measure is labeled '160'. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the second system of Ex. 7.27, K. 550 I. The score is written on a grand staff with treble and bass clefs. It includes notes, rests, and dynamic markings. A section is labeled '159' and contains notes with upward-pointing arrows. A section is labeled '160' and contains notes with downward-pointing arrows. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation on a five-line staff, measures 125-135. The notation includes notes, rests, and dynamic markings like 'f' and 'p'. A large slur covers measures 130-135.

III

Handwritten musical notation on a five-line staff, measures 140-150. The notation includes notes, rests, and dynamic markings like 'f' and 'p'. A large slur covers measures 145-150.

Handwritten musical notation on a five-line staff, measures 155-165. The notation includes notes, rests, and dynamic markings like 'f' and 'p'. A large slur covers measures 155-165.

K. 550 IV

Ex. 7.28

181

to C#2, b. 199

From C#2, b. 191 200

Ex. 7.28
Continued
K. 550 IV

Handwritten musical score for the first system, measures 58-70. The notation is on a single staff with a treble clef. Measure 58 begins with a melodic line. Measures 59 and 60 contain a complex rhythmic pattern with many sixteenth notes. Measure 61 features a melodic line with a fermata. Measure 62 has a melodic line with a fermata. Measure 63 contains a melodic line with a fermata. Measure 64 has a melodic line with a fermata. Measure 65 features a melodic line with a fermata. Measure 66 has a melodic line with a fermata. Measure 67 contains a melodic line with a fermata. Measure 68 has a melodic line with a fermata. Measure 69 features a melodic line with a fermata. Measure 70 has a melodic line with a fermata. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the second system, measures 71-88. The notation is on a single staff with a treble clef. Measure 71 begins with a melodic line. Measure 72 has a melodic line with a fermata. Measure 73 features a melodic line with a fermata. Measure 74 has a melodic line with a fermata. Measure 75 contains a melodic line with a fermata. Measure 76 has a melodic line with a fermata. Measure 77 features a melodic line with a fermata. Measure 78 has a melodic line with a fermata. Measure 79 contains a melodic line with a fermata. Measure 80 has a melodic line with a fermata. Measure 81 features a melodic line with a fermata. Measure 82 has a melodic line with a fermata. Measure 83 contains a melodic line with a fermata. Measure 84 has a melodic line with a fermata. Measure 85 features a melodic line with a fermata. Measure 86 has a melodic line with a fermata. Measure 87 contains a melodic line with a fermata. Measure 88 has a melodic line with a fermata. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the third system, measures 89-100. The notation is on a single staff with a treble clef. Measure 89 begins with a melodic line. Measure 90 has a melodic line with a fermata. Measure 91 features a melodic line with a fermata. Measure 92 has a melodic line with a fermata. Measure 93 contains a melodic line with a fermata. Measure 94 has a melodic line with a fermata. Measure 95 features a melodic line with a fermata. Measure 96 has a melodic line with a fermata. Measure 97 contains a melodic line with a fermata. Measure 98 has a melodic line with a fermata. Measure 99 features a melodic line with a fermata. Measure 100 has a melodic line with a fermata. The system concludes with a double bar line and a repeat sign.

Ex. 7.29
Continued

K. 312 (590d)

The image displays a handwritten musical score on two staves. The notation includes various rhythmic and melodic elements. Key annotations include:

- A large bracket labeled 'S' spanning the first few measures of the upper staff.
- A bracket labeled 'a' under the first few notes of the upper staff.
- A bracket labeled 'b' under the next few notes of the upper staff.
- A bracket labeled 'c' under the final notes of the upper staff.
- A bracket labeled 'd' under the first few notes of the lower staff.
- A bracket labeled 'e' under the next few notes of the lower staff.
- A bracket labeled 'f' under the final notes of the lower staff.
- A bracket labeled 'g' under the first few notes of the lower staff.
- A bracket labeled 'h' under the next few notes of the lower staff.
- A bracket labeled 'i' under the final notes of the lower staff.
- A bracket labeled 'j' under the first few notes of the lower staff.
- A bracket labeled 'k' under the next few notes of the lower staff.
- A bracket labeled 'l' under the final notes of the lower staff.
- A bracket labeled 'm' under the first few notes of the lower staff.
- A bracket labeled 'n' under the next few notes of the lower staff.
- A bracket labeled 'o' under the final notes of the lower staff.
- A bracket labeled 'p' under the first few notes of the lower staff.
- A bracket labeled 'q' under the next few notes of the lower staff.
- A bracket labeled 'r' under the final notes of the lower staff.
- A bracket labeled 's' under the first few notes of the lower staff.
- A bracket labeled 't' under the next few notes of the lower staff.
- A bracket labeled 'u' under the final notes of the lower staff.
- A bracket labeled 'v' under the first few notes of the lower staff.
- A bracket labeled 'w' under the next few notes of the lower staff.
- A bracket labeled 'x' under the final notes of the lower staff.
- A bracket labeled 'y' under the first few notes of the lower staff.
- A bracket labeled 'z' under the next few notes of the lower staff.

The score is written in a clear, legible hand, with various musical symbols and annotations used to denote specific parts of the composition.

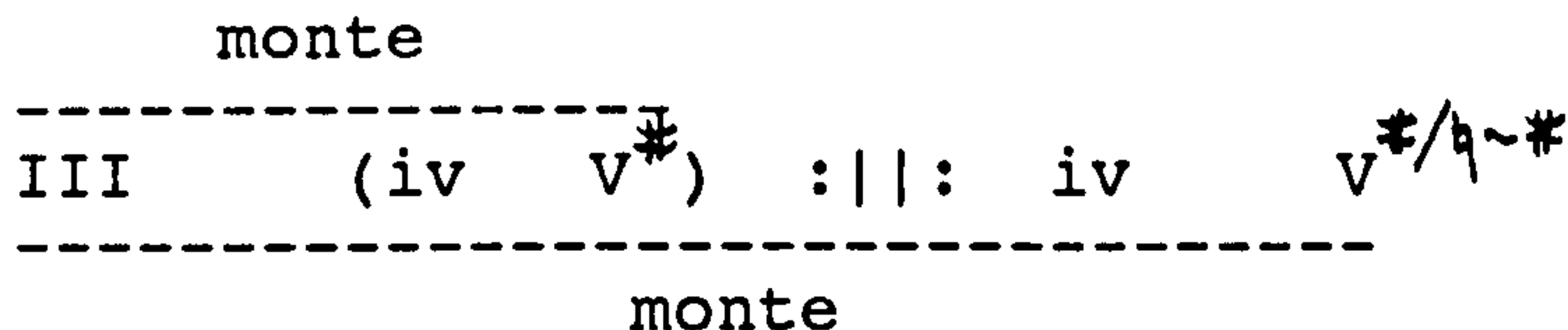
Summary I

The foregoing discussion has gravitated around a number of criteria naturally arising from the organisation of these sections. It is summarised below in terms of these:

- 1) All but two of the development sections have the archetypal III-iv-V/[^]3-[^]4-[^]5 ascent as their underlying structural basis, prolonged by the interpolation of more variable material.
- 2) In the two movements referred to in 1, K.516 I and K.550 I, a form of monte structure may still be read if the subdominant is understood as represented by a substitute harmony connecting III and V. In the former, [^]4 in the upper voice is supported by VI of iv; in the latter, II* and a lightly articulated [^]4/iv are associated, by a connective ascent [^]2-[^]4, in a functionally subdominant area.
- 3) KK.159 II, 183 (173dB) I/IV, 478 I, 516 I, 550 I and 312 (590d) present the home dominant after the cadence on III at the end of the exposition. It is of a lower structural order than the monte ascent and is consequently not heard as connected to the pre-recapitulation V in a ponte organisation. Clearly its principal function is to prepare for the tonic at the repeat of the exposition.

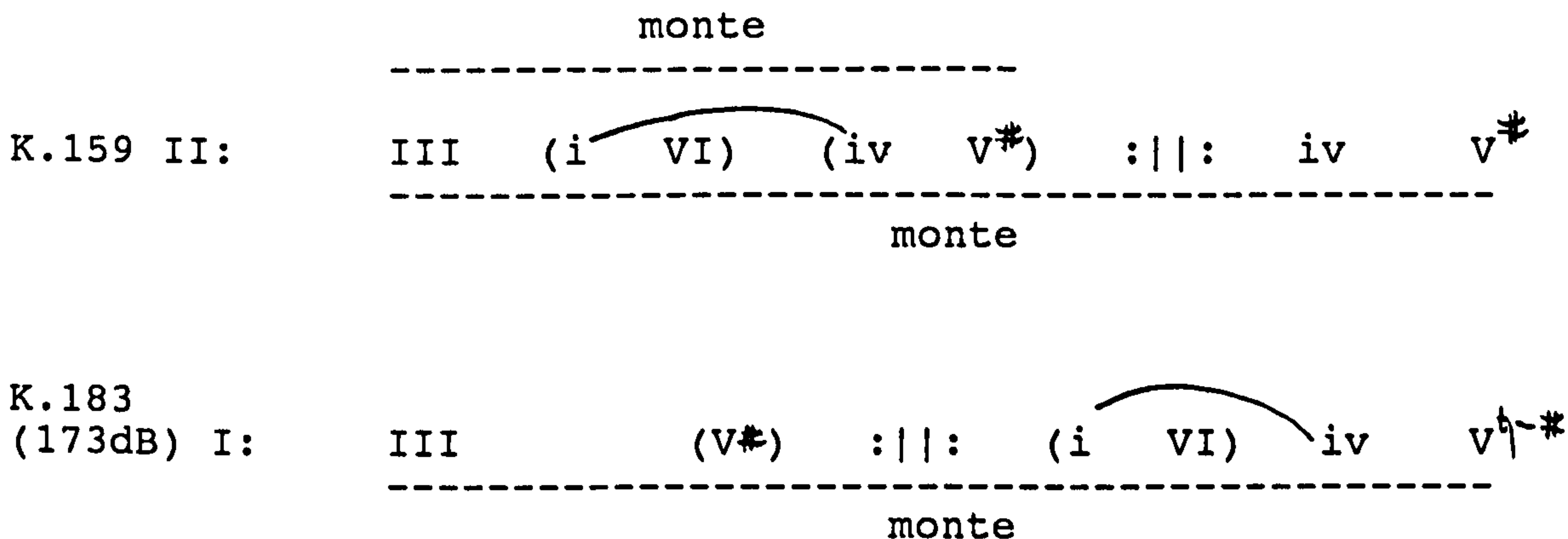
4) In KK.159 II and 183 (173dB) IV the end-of-exposition dominant is introduced by a secondary monte progression within the larger structure governing the development:

Fig. 7.4



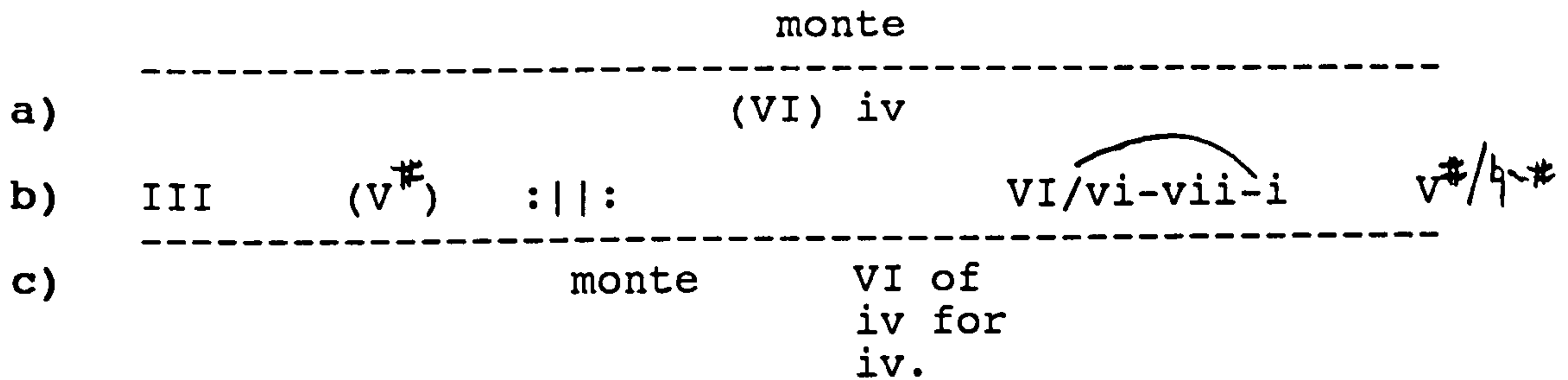
5) In both the secondary ascent of K.159 II and the (single) ascent of K.183 (173dB) I, the subdominant is introduced by arpeggiation:

Fig. 7.5



6) The development sections of KK.478 I, 516 I and 312 (590d) share a distinctive prolongation of the fundamental structural progression:

Fig. 7.6



a: KK.478/312 (590d), b:
common features, c: K.516.

Furthermore, KK.478 I and 312 (590d) have significant foreground-level correlations.

7) The chromatic inflexion 3-sharp 3 of the pre-recapitulation dominant in KK.478 I and 312 (590d) is effected over an extended span, creating a subsidiary ponte structure. This is also the case in KK.Anh.109b no. 3 (15p) and 183 (173dB) I and IV. Such structures may also be defined (bordered) by the major form of the dominant alone, as is the case in KK.159 II, 379 (373a) I, 380 (374f) II, 516 I and 550 I.

8) It will be observed from the graphs that, contrary to the impression of regularity suggested by Schenker's paradigms, the disposition of the ascending linear progression to [^]5 is highly variable, with pitches not always disposed in the obligatory register. Given this freedom with respect to position and therefore octave continuity, these pitches cohere as a linear progression by virtue of their (not necessarily simultaneous) 8-

8-8 relationship with the bass. By this criterion, a linear progression to $\hat{5}$ is clearly inevitable in monte structures in which bass notes of the principal components are doubled in the upper voices.

II Movements in Other Minor Keys

I now examine the developments and X sections of sonata movements from the Comparison Group. As noted in Chapter 1 Section I, this constitutes a tonally, chronologically and instrumentally representative sample of Mozart's minor key movements in this form. They are:

K.173 I	D	1773	K.370 (368b) II	D	1780
K.280 (189e) II	F	1775	K.388 (384a) I	C	1782
K.271 II	C	1777	K.421 (417b) I	D	1783
K.304 (300c) I	E	1778	K.457 I	C	1784
K.310 (300d) I	A	1778	K.466 I	D	1785
K.320 V	D	1779	K.491 I	C	1786
K.364 (320d) II	C	1779	K.540	B	1788

In this section, movements expressing a conventional monte ascent with no particularly outstanding features will not be discussed. The organisation of all these developments is, however, summarised in Table 7.1 given on p. 516 below. The passages discussed are represented by diagrams using the format of Schenker 1979, Fig. 26, as used in Chapter 1 Section II and Chapter 3 Section III, 2, D.

In the first of these movements, K.173 I, Ex. 7.30 below, $\hat{5}$ is operative throughout the exposition. The dominant minor is reached in b. 22, $V^\#$ appearing at the end of the exposition. Between these two points motion through the circle of fifths gravitates toward the subdominant, shown in the example as a lower neighbour-note, b. 42, prolonging what is in effect an expositional ponte structure during which the motion 3-sharp 3 occurs. The organisation of the development follows a similar pattern. The dominants of bs. 44 and 64 form the boundaries of a ponte layout; there is no motion III-iv-V and/or an ascending linear progression here. This structure is prolonged by the lower neighbour-note harmonies on G of bs. 54 and 62 (the former elaborately prepared in bs. 46-54), themselves prolonged by an intervening lower neighbour on F of b. 59. $\hat{4}$ is supported by the subdominant harmony of b. 57, whereas $\hat{3}$ occurs above the progression VII-iii in bs. 59-60. The pre-interruption $\hat{2}||$, b. 64, neutralizes the flat $\hat{2}$ of b. 62 above the neighbour-note G.

Ex. 7.30

The image shows two systems of musical notation. The first system covers measures 6, 22, 42, 44, 46, 52, 57, and 59. The second system covers measures 62, 64, 65, 121, 131, and 132. Each system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and a dotted line indicating a path. The bass staff contains a harmonic line with notes and rests. Below the bass staff, there are handwritten annotations: 'i', 'v^a ~', '-v[#] -' for the first system, and '-v[#] i v i' for the second system. Measure numbers are written above the treble staff in each system.

As with many of the examples in Section I, the Allegro of K.304 (300c), Ex. 7.31 below, emphasises the home dominant at the end of its exposition after the final mediant cadence. This harmony has been interpreted as of a low structural order - as merely a preparation for the repeat of the exposition - by virtue of the more strongly directional monte ascent enclosing it. Here there is no such ascent and $\hat{2}/V^\#$ of b. 83 may be understood as connected to $\hat{2}/V^\#$ in b. 104 in a ponte structure within which are emphases on *i*, b. 96 and *iv*, b. 108. These support the upper voice neighbour-note motion $b^2-a^2-b^2$ ($\hat{5}-\hat{4}-\hat{5}$) spanning the development:

Ex. 7.31

The musical score for Ex. 7.31 consists of three systems of staves. The top system shows measure numbers: b., 1, 32, 93, 92, 96, 100, 104, 114, 158, 159. The middle system shows a melodic line with various note values and rests. The bottom system shows harmonic structure with Roman numerals: i, III, V*, -V*, i, V, i. The score includes various musical notations such as beams, slurs, and dynamic markings.

The opening movement of the Sonata K.310 (300d), Ex. 7.32 below, is unique among the movements considered here in that after an expositional tonal scheme i -III (with no V^* before the double bar), the development eschews the logical monte ascent in favour of a fundamentally simple ponte prolonged dominant. Its details are, however, predictably elaborate. The $\hat{2}||$ appears in b. 58 set by V of V^* , although it may be understood as belonging structurally with the following V^* of bs. 62-65. This harmony is prolonged by motion through the circle of fifths, returning to V^* in b. 72 with $\hat{2}$ now an octave above the obligatory register as b^2 . An intervening tonic separates this from the V^* of b. 74, with $\hat{2}$ again as b^2 . $\hat{5}$, e^2 , appears above V^* in bs. 73-79 and covers the obligatory register $\hat{2}||$, b^1 , in b. 79. There is no ascending linear progression to $\hat{5}$ here; the most directional upper voice motion is the descending third-progression to the high $\hat{2}$, d^3 - c^3 - b^2 , of bs. (67) 70-72.

Ex. 7.32

The musical score for Ex. 7.32 is divided into two systems. The first system covers measures 1 through 72, and the second system covers measures 73 through 121. The score is written in a treble clef with a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals. Roman numerals (i, III, V+, V) are placed below the staves to indicate chord positions. Measure numbers are written above the staves.

The monte ascent which underpins the development of the slow movement from the Sinfonia Concertante, Ex. 7.33 below, is highly elaborate, featuring subtle interpolations between, and prolongations of, the basic components. After the statement of the subdominant in b. 68, the dominant is introduced as V^b in 6-3 position. V^b is stated in root position in b. 72, generating a voice-exchange with the upper line. The ascent to $\hat{5}$ in the latter is registrally discontinuous, for after the violin has stated e flat² ($\hat{3}$) in b. 68, the viola presents $\hat{4}$ and $\hat{5}$ as f^1 and g^1 in bs. 68 and 70 respectively; these pitches are also shown in the upper octave in the example. Between the dominant of b. 72 and its restatement in b. 79 are interposed emphases on

A flat (VI) and F minor (vii) as prolongations of this subsidiary ponte structure spanning the second half of the development. Above this, in the upper voice, occurs a descending linear progression c^3 -e flat², an extension of the motion to $\hat{5}$ in the first part of the development. The pre-interruption $\hat{2}$, d^2 , is implied as the continuation of this progression, textural change and chromatic alteration leading to its occurrence instead as d flat¹ in b. 79. Thereafter the $\hat{5}$ of the ascending linear progression is reiterated, referring back to g^1 in b. 70 and leading into the recapitulation, which starts smoothly with the theme of bs. 24 ff. of the exposition.

Ex. 7.33

The image displays two systems of musical notation for Example 7.33. The first system spans measures 63 to 77. Above the staff, measure numbers 63, 66, 68, 70, 71, 72, 75, and 77 are marked. A large handwritten '3' is positioned above measure 63. The notation includes a treble clef, a key signature of one flat, and various musical symbols such as notes, rests, and accidentals. Handwritten annotations include a large '3' above measure 63, and various symbols like 'i', 'iii', 'iv', 'v', 'vi', 'vii' below the staff. The second system spans measures 79 to 116. Above the staff, measure numbers 79, 81/91, 115, and 116 are marked. Handwritten annotations include '(2)', '(3)', '(2)', and '1' above measures 79, 81/91, 115, and 116 respectively. The notation continues with a treble clef, a key signature of one flat, and various musical symbols.

Alone among the movements considered here, the Adagio of the Oboe Quartet, Ex. 7.34 below, employs the submediant as the second tonality of the first reprise. Because of this, the X section has a necessarily individual scheme which may, however, be interpreted as a variant of the monte species. It is notable for the large-scale voice-exchange between bs. 16 and 19. The first element of this, g^2/B flat, is generated from the submediant close of the first reprise by 5-6 motion in bs. 14-16. Before the second component, b flat²/G in b. 19, the tonic is introduced to support a^2 ; following the f^2 and g^2 of the 5-6 motion it completes an ascending third-progression to $\hat{5}$. As in certain other movements with such linear progressions, $\hat{5}$ precedes the dominant, which Schenker represents as its paradigmatic setting. The root position iv secured by the voice-exchange gives way to $V^\#$ in b. 20, over which $\hat{2}$ is implied. This motion, together with the ascending linear progression, permits the X section to be regarded as a monte structure in which the submediant functions as a substitute for the usual mediant, VI acting, to use Schenker's terminology, as a lower rather than an upper third-divider (Terzteiler).

Ex. 7.34

The image shows two systems of musical notation. The first system consists of five staves. The top staff is a figured bass line with measures 8, 10, 11-12, 16, 17, 18, 19, and 20. Above the first three measures are figures: $\hat{5}$, $\hat{4}$, and $\hat{3}$. Above measure 20 is the figure $(\hat{2} ||)$. The second staff is a melodic line in treble clef with a key signature of one flat. It features a descending line from measure 8 to 12, followed by a rising line from measure 12 to 14, and then a complex melodic structure with various intervals and accidentals. The third staff is empty. The fourth staff contains the text "n.b. 5 - ~ 6". The fifth staff is a figured bass line with measures 8, 11-12, 16, 19, and 20, with figures i , VI for III , iv , and v below it. A double bar line is placed after the fifth staff. The second system consists of three staves. The top staff is a figured bass line with measures 21, 27, and 28. Above measure 21 is the figure $(\hat{5} \hat{4} \hat{3} \hat{2})$ and above measure 28 is the figure $\hat{1}$. The middle staff is a melodic line in treble clef with a key signature of one flat, showing a descending line from measure 21 to 27 and then a final note in measure 28. The bottom staff is a figured bass line with measures 21, 27, and 28, with figures i , v , and i below it.

After the establishment of iv in bs. 108-110 of the monte development of K.388 (384a) I (Ex. 7.35 below), effected by the figure of bs. 10-12, the falling diminished seventh figure of bs. 13-14 (from bs. 4-5) is used to secure the applied dominant to V , b. 114, from that to iv , b. 112. Thereafter, the dominant is prolonged in a subsidiary ponte structure enclosing motion through the circle of fifths ending, as it started, with

V.^b The major form of the dominant is then articulated by the voice-exchange
 B natural - F
 F - B natural in bs. 126-128 (not shown in the example).

Ex. 7.35

The image shows a handwritten musical score for Ex. 7.35. It consists of two systems of staves. The first system covers measures 114 to 121. Above the staves, the measure numbers are written: 114, 115, 116, 117, 118, 119, 120, 121. The notation includes a treble clef with a key signature of two flats (B-flat and E-flat). The music features a voice-exchange between B natural and F in measures 126-128. The second system covers measures 122-8, 130/33, 200, and 201. Above the staves, the measure numbers are written: 122-8, 130/33, 200, 201. The notation includes a treble clef with a key signature of two flats. The music features a voice-exchange between B natural and F in measures 122-8, 130/33, 200, and 201.

The principle of substitution is again operative in the monte development of the Quartet K.421 (417b) I, Ex. 7.36 below. Whereas the first time bar introduces the home dominant, after the mediant cadence, the second introduces the dominant of flat II, E flat major, which appears in the following bar as a substitute for iv. This substitution, it will be remembered, is that employed in the first movement of K.516 (see Exx. 7.5 p. 460, 7.26), save that there flat II is secured by interruption

of the cadence on the expected iv, bs. 96-97, and not by a perfect cadence as is the case here. Once reached, by different means in each work, both Quartet and Quintet prolong the dominant by motion through the circle of fifths on the same scale degrees, although the harmonic functions are different.

There is no ascending linear progression here: no upper voice G ($\hat{4}$) occurs above the E flat major analogous to the C above A flat in K.516 I. (In the example the upper line of bs. 43-47 is shown in the register of e flat², although after the appearance of this pitch in b. 43 it continues in the lower octave.) The most significant upper voice motion is the descending fourth d³-a² in bs. 60-67 restoring the $\hat{5}$, now over $\hat{2}||$, of b. 51.

Ex. 7.36

The image displays two systems of musical notation for Ex. 7.36. Each system consists of a grand staff (treble and bass clefs) and a separate line for figured bass. The first system covers measures 1-9, 23, 37, 41, 42, 43, 47, 51, 57, 60, 61, and 62. The second system covers measures 63, 64, 65-70, 71-73, 74, 79, and 109. The figured bass line includes various symbols such as 5, 4, 3, 2, 1, and accidentals (sharps and flats). The musical notation includes notes, rests, and dynamic markings like *mf* and *ff*.

The next two developments, from the opening movements of the Piano Concertos in D and C minors, KK. 466 and 491, naturally demonstrate particularly elaborate prolongations of components of their monte ascents.

In the D minor movement, Ex. 7.37 below, it is the subdominant which is most extensively worked out. This is by means of a third-progression which, after statement of the subdominant in b. 207, leads from E flat major via F minor back to it, bs.

221-238. This "lower third-progression", as it were, is analogous in its voice-leading to those "upper third-progressions" in KK. 478 I, 516 I and K.312 (590d) discussed in Section I (see Fig. 7.2 p. 452, Ex. 7.5). The upper voice overlapping generated by this structure, ultimately introducing the leading note, b. 242, obscures the course of the ascending linear progression to $\hat{5}$ which encloses it. The dominant, reached in b. 242, is prolonged in a subsidiary ponte structure.

Ex. 7.37

The musical score for Ex. 7.37 consists of two systems of staves. The first system covers measures 121 to 242. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The upper voice features a melodic line with a dashed line indicating a voice-leading path. The lower voice features a bass line with a similar dashed line. The score is annotated with figured bass notation: $\hat{5}$, $\hat{4}$, $\hat{3}$, and $\hat{2}$ above the notes, and $\hat{5}$, $\hat{4}$, $\hat{3}$, $\hat{2}$, and $\hat{2}$ below the notes. The first system ends with a double bar line and a repeat sign. The second system covers measures 374 to 386. It features a treble clef, a key signature of one flat, and a common time signature. The upper voice has a melodic line with a dashed line. The lower voice has a bass line with a dashed line. The score is annotated with figured bass notation: $\hat{5}$, $\hat{4}$, $\hat{3}$, $\hat{2}$, and $\hat{2}$ above the notes, and $\hat{5}$, $\hat{4}$, $\hat{3}$, $\hat{2}$, and $\hat{2}$ below the notes. The second system ends with a double bar line and a repeat sign.

In the C minor movement, Ex. 7.38 below, the dominant, secured in b. 309, is operative for some fifty bars in what is the longest and most elaborate subsidiary ponte structure in the movements considered. After the intermediate iv of b. 302, the first phase in the prolongation of the dominant, during which the chromatic alteration of its third takes place, involves motion through the circle of fifths, the scale degree progression of which is similar to the analogous constructions in KK.388 (384a) I, 421 (417b) I and, it will be recalled, the two G minor movements KK.516 I and 312 (590d). These five subsidiary ponte structures are represented in Ex. 7.39, after the graph of the complete development of the concerto.

The arrival on V^b in b. 330 initiates a second phase of prolongation comprising an emphatic retracing of the scale degree progression of bs. 309, 311, 313 and 315 in bs. 330, 334, 338 and 342 respectively, the components now all having local dominant function. This sequence is followed by a series of third descents prior to $\hat{2}||/V^b$

Ex. 7.38

6 175 199 202 235 242 302 307 309 311 313 315 317 319 321 330

5 4 3

334 338 342 346 348 350 352 354 357/82 402 410 411-2 413

2 (5 4 3 2) 1

Ex. 7.39

The image displays five systems of musical notation, labeled i) through v), each consisting of a treble clef staff and a bass clef staff. The systems are connected by a vertical line on the left. Various annotations are present throughout the score:

- System i):** Labeled with "b. 117" and "125". The treble staff contains a melodic line with a large slur. The bass staff has a dashed line with notes and chord symbols: $V^{\#}$, $F^{\#}$, $G^{\#}$, $b7$, $b7$, and $V^{\#}$.
- System ii):** Labeled with "96" and "106". The treble staff has a melodic line. The bass staff has a dashed line with notes and chord symbols: $V^{\#}$, $F^{\#}$, $G^{\#}$, $F^{\#}$, and $V^{\#}$.
- System iii):** Labeled with "115" and "122-3". The treble staff has a melodic line. The bass staff has a dashed line with notes and chord symbols: $V^{\#}$, $F^{\#}$, $G^{\#}$, $F^{\#}$, $G^{\#}$, $F^{\#}$, and $V^{\#}$.
- System iv):** Labeled with "54" and "65". The treble staff has a melodic line. The bass staff has a dashed line with notes and chord symbols: $V^{\#}$, $F^{\#}$, $G^{\#}$, and $V^{\#}$.
- System v):** Labeled with "309", "330", and "354". The treble staff has a melodic line. The bass staff has a dashed line with notes and chord symbols: $V^{\#}$, $F^{\#}$, $G^{\#}$, $b7$, $F^{\#}$, $G^{\#}$, and $V^{\#}$.

At the bottom of the page, there are three horizontal lines with a small 'v' symbol under each line, corresponding to the systems above.

Key:

i) K.516 I, ii) K.312 (590d) (both from Ex. 7.5, p. 460), iii) K.388 (384a) I (transposed to G minor), iv) K.421(417b) I (transposed to G minor), v) K.491 I (transposed to G minor).

Finally the Adagio in B minor, Ex. 7.40 below, where a monte structure may be read in which the subdominant is substituted for by its relative major in bs. 22-24. The dominant is effective over bs. 26-34 in a subsidiary ponte structure bounded by V^b and V^\sharp . This is prolonged by a third-progression G-A-B supporting VI-vii-i in bs. 31-35, these harmonies introduced by their dominants. Arrival on the last of them, prepared by the V^\sharp over which $\hat{2}||$ is implicit, marks the point of recapitulation.⁷

The succession of scale degrees articulated by the third-progression is that of the third-progressions in KK. 478 I, 516 I and 312 (590d) (Ex. 7.5). Its context here is different, however, for in the G minor works the progressions occur before the area of dominant prolongation, whereas in the Adagio the progression effects the prolongation and impels the motion logically toward the recapitulation. In the upper voice there is no ascending linear progression, the most significant motion being the introduction of $\hat{5}$, f sharp², over V^b by its upper neighbour g^2 in bs. 24-28.

⁷ A similar pattern occurs in K.581 II, Trio I, in the context of a monte ascent by dominants. See Chapter 3 Section II, Ex. 3.28.

Ex. 7.40

The musical score for Ex. 7.40 consists of a treble clef staff and a bass line. The treble staff contains a melody in 4/4 time with a key signature of one sharp (F#). The melody is marked with various ornaments, including mordents and grace notes, and includes a triplet of eighth notes. The bass line is written in figured bass notation, with figures such as 6, 1-2, 19, 21a, 6, 22-4, 26-8, 31, 33, 37, 35-6, 48, and 49. The score is divided into measures by vertical bar lines, and a double bar line with repeat dots is used at the end of the piece. A dashed line is drawn below the bass line.

Summary II

The organisation of the developments and X sections of the Comparison Group movements is summarised below:

Table 7.1

Work/ Movement	Key	Date	A	B	C	D	E	F	
K.173 K.280 (189e)	I II	D F	1773 1775	P M	no no	- -/+	no yes	- no	no no
K.271 K.304 (300c)	II I	C E	1777 1778	M P	no no	no -	yes no	(no) -	no no
K.310 (300d)	I	A	1778	P	no	-	no	-	no
K.320 K.364 (320d)	V II	D C	1779 1779	M M	no no	no -/+	yes yes	no (no)	no no
K.370 (368b)	II	D	1780	M	VI for III	no	yes	(no)	no
K.388 (384a)	I	C	1782	M	no	-/- +	yes	no	no
K.421 (417b)	I	D	1783	M	^b II for iv	-/+	no	yes/ no	no
K.457	I	C	1784	M	no	-/+	yes	yes/ no	no
K.466	I	D	1785	M	no	+/+	yes	(no)	^b II- iii-iv
K.491	I	C	1786	M	no	-/+	yes	(no)	no
K.540	B	B	1788	M	VI for iv	-/+	no no	yes/ no	VI- vii-i

Key: A: species of development or X section.

B: presence of substitution.

C: presence of a subsidiary ponte (+, - indicate state [major, minor] of enclosing dominant harmonies).

D: presence of an ascending linear progression.

E: presence of pre-double bar dominant (montes)/if yes, approach by secondary monte

F: presence of an ascending third-progression.

- 1) Most have the monte ascent as their underlying structural basis, prolonged by the interpolation of more variable material (see point 1 of Summary I, p. 496).

- 2) Two movements replace the subdominant of this structure by a substitute harmony. In K.421 (417b) I this is flat II, as in K.516 I. In K.540 it is VI, a substitution not employed in the G minor movements; conversely, the substitution made in the first movement of K.550, II^{*}, is not employed in these movements. In K.370 (368b) II a more radical substitution is made, VI, the second tonality of the first reprise substituting for III (see point 2, p. 496).

- 3) KK.421 (417b) I, 457 I and 540 introduce the home dominant at the end of the exposition. The principle of point 3, p. 496 is equally applicable; it is absent in the movements without repeat of the exposition/first reprise, KK.271 II, 364 (320d) II, 370 (368b) II, 466 I and 491 I.

- 4) Unlike the two G minor movements KK.159 II and 183 (173dB) IV, this dominant in the above movements is not introduced by a secondary monte structure within the principal ascent (see point 4, p. 496).

- 5) The third-progression VI-vii-i of KK.478 I, 516 I and 312 (590d) finds an equivalent in K.466 I as flat II-iii-iv: both serve to prolong the subdominant. K.540 contains a third-progression identical in scale degree succession to those of the G

minor progressions. Its position and function, in association with and prolonging the subsidiary ponte dominant, are, however, dissimilar (see point 6, p. 497).

6) In a number of movements the pre-recapitulatory dominant is effective over an extended span, creating a subsidiary ponte structure as a component of the basic monte ascent. In K.466 I this area is bounded by the major form of the dominant; in KK.280 (189e) II, 364 (320d) II, 421 (417b) I, 457 I, 491 I and 540 it effects the sharpening of the third of the dominant, being bounded by minor and major forms of this harmony. In KK. 388 (384a) I, 421 (417b) I and 491 I the dominant prolongation is accomplished by motion through the circle of fifths, as in KK.516 I and 312 (590d) (see point 7, p. 498).

7) In contrast to the G minor movements, the ponte species is represented in these movements, occurring in KK.173 I, 304 (300c) I and 310 (300d) I. The first two present the major form of the dominant before the double bar. The third has no components before the double bar, its exposition closing on the mediant (see Chapter 1 Section II, 3, Figs. 1.2, 1.3).

8) Considering the comments made in point 8, p. 498, ascending linear progressions to $\hat{5}$ are probable in all the monte developments. This is indeed the case with the exception of KK.421 I and 540, in which the subdominants are replaced by substitute harmonies. In the former, the linear progression is possible given the substitute (cf. K.516 I) but is eschewed; in

the latter it is not possible save by some form of 5-6 motion over the VI, which does not occur. None of the ponte developments contains a linear progression to $\hat{5}$ effected by a subsidiary monte structure within the bounding dominants, having instead more varied upper voice successions.

From the above it appears that, in terms of the criteria by which the discussion has been organised, two features distinguish the G minor development sections from those of the pieces in other minor keys considered. The first is the absence in the G minor pieces of the ponte organisation, which is present in three pieces from the non-G minor group.

The second, of probably greater significance, is the ascending middleground third-progression expressed by the roots of scale degrees VI/vi-vii-i followed by subsidiary ponte prolongation of the dominant in KK.478 I, 516 I and 312 (590d), shown in Fig. 7.6 on p. 498. Given that this organisation has also been identified in the X section of the aria "Tiger! wetze nur die Klauen" from Zaide, it may be provisionally defined, on the basis of the movements in other minor keys considered, as an objective/structural key characteristic of G minor in Mozart.

Moreover, it will be recalled that in the development sections of KK.478 I and 312 (590d), the deeper structural correspondences are associated with strong foreground-level affinities. This can be seen as a further intensification of the objective/structural key characteristic.

Within the G minor group the two close thematic connections between passages in the Symphonies shown in Exx. 7.10, p. 465, 7.16, p. 475 are noteworthy. Due to their lack of pitch equivalence they are not strictly self-quotations in the manner of the passages from K.516 and "Ach ich fühl's" discussed in the previous chapter, yet they are clearly reminiscent and have no equivalent in the movements in other minor keys considered. They might be provisionally defined as objective/structural key characteristics in the rhythmic/textural domain, elicited by the special status of these two works as the composer's only two minor-key symphonies.

Chapter Eight

Chromatic Processes in
The G Minor Quintet K.516

Chapter Eight

Chromatic Processes in the G Minor Quintet K.516

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Introduction

The view of music as a succession of "vertical" states that informs the theory of Fundamental Bass misrepresented, in Schenker's view, the linear, contrapuntally controlled strands that actually express those states or "harmonies" and which, being essentially diatonic, could support, that is explain the tonal meaning of, incidental dissonances or non-harmonic notes.

(Dunsby and Whittall 1988, p. 17)

Nevertheless, by way of a contrast with the linear or voice-leading approach underlying much of the forgoing material, I present here an analysis of the G minor Quintet K.516 which concentrates on the treatment of specific pitches as components of chords which are seen, in a Rameau-esque sense, as vertical units rather than as the result of the confluence of horizontal motion.

Unconstrained by detailed voice-leading considerations, such an approach can focus upon the various vertical contexts, and their metamorphoses, in which these pitches occur, without the emphasis on determining their origin and destination within the contrapuntal continuum. Consequently, the chordal formations are seen, for purposes of clear differentiation, in highly functional terms, these being defined occasionally by recourse to that most unschenkerian principle, the implied root.

This approach, far from being simply a return to Rameau's Basse Fondamentale, is in the service of a rather more recent concept, that of the "Basic Shape" occasionally referred to, although never explicitly formulated, in the writings of Schoenberg.

I Theory

In a recent article on Mozart's Codas, Cavett-Dunsby, considering the coda to the first movement of the G Minor Quintet K.516, notes that

The recomposition of the first subject in the coda thus highlights A flat. In so doing, it evokes a whole family of related moments earlier in the movement.

(1988a, p. 37)

The recomposition in question, bs. 236-243, restates the octave descent g^2-g^1 expressed by the opening bars of the first subject, bs. 1-5, incorporating a flat¹, b. 241, rather than the a¹, b. 4, of the opening. This connection is suggested as the reason why, in his Functional Analysis of the Quintet,¹ Keller presents a¹ instead of a flat¹ at b. 241, the listener being

¹ 1985, p. 94. Concerning this analysis, I am surprised that Keller fails to draw attention to one of the most prominent thematic relationships of the whole work, namely:

i)



(and bs. 46-48, 179-181, 182-184)

ii)



(See Ex. 8.15, p. 560 below)

conditioned to expect a¹ on the basis of the earlier experience of the octave descent. Later Cavett-Dunsby observes that

A flat continues to play a role in the subsequent movements...perhaps there is in fact a large-scale liquidation of A flat, spanning all four movements.

(ibid.)

There is indeed a recurrent focus upon A flat in the later G minor movements, the Menuetto and the Adagio introduction to the finale, of which more in Section IV. But it is in the first movement that the pitch is of particular importance, functioning, as I shall show, as a unifying and stabilizing element in what is one of Mozart's most disruptively chromatic sonata structures.

In this role, A flat is coordinated with another non-diatonic pitch, E natural. Both are remarkably prominent, as the following table of frequently occurring chromatic pitches in the first movement indicates. In most of their occurrences, A flat and E natural are chord components and have, accordingly, harmonic significance. In only a few cases are they employed in non-harmonic contexts, such as the passing-note A flats in bs. 109-110 and 121-122:

Table 8.1

Pitch	Number of bars containing the pitch	Percentage of total bar count
A ^b	57	c. 22%
E ⁿ	57	c. 22%
C [#]	37	c. 14%
B ⁿ	34	c. 13%
D ^b	23	c. 9%
G ^b	13	c. 5%

Clearly A flat and E natural are of particular importance, being surprisingly more prevalent than the more normative chromaticisms C sharp and B natural, with their functions as leading-notes to dominant and subdominant harmony respectively.

What, then, is the stimulus behind this unconventional emphasis (in the terms of late 18th-century tonality) on these two chromatic pitches? An explanation can be found in Schoenberg's concept of the Basic Shape, recently developed by Epstein:

Schoenberg formulated the concept of the Grundgestalt in the early years of the period in which he was developing twelve-tone theory. The term has acquired a generally accepted English translation of "basic shape" and denotes the fundamental concept underlying a musical work, the features of which influence and determine specific ideas within the work itself. The "ideas" in which the basic shape is reflected have for the most part been seen as thematic, that is, as pitch configurations, though there is nothing inherent in the Grundgestalt concept that should restrict its influence to a particular musical domain. It is likely in fact that basic shapes are manifested in other domains and are pervasive in their ramifications.

A basic shape was considered by Schoenberg as a unifying force of great magnitude: he saw the surface features of a work - its themes, lesser configurations, and other structural aspects - as varied representations of this underlying concept.

(1979, p. 17)

Speaking in terms of the pitch dimension of the basic shape, Epstein observes "the high degree of correlation between chromatic elements in thematic shapes and their effect in directing chromatic modulations later in the same movements" (ibid., p. 231), apropos the works of Beethoven's middle period. The mechanism by which this is achieved is twofold:

1) Thematic chromaticism generates tonal centres later in the work. Chromatic pitches x, y and z, given thematic prominence, thereby become regions x, y and z during the course of the movement (from ibid., p. 127).

2) Pitches constituting thematic chromaticism, occasionally subject to permutation, transposition or inversion, are functional over a substantial section of the movement as a deep middleground linear progression in the bass or upper voice.

Some of the constituent pitches function as roots of regionalised chords, others as related degrees - $\hat{3}$, $\hat{5}$ etc. (from *ibid.*, p. 127).

In the light of the treatment of A flat and E natural in the first movement of the G Minor Quintet to be detailed in Sections II and III, I should like to suggest a third means by which prominent thematic chromaticisms influence the pitch structure of a composition, one which, I should add, does not theoretically militate against the presence of the mechanisms outlined in 1 and 2:

3) Salient chromatic pitches of the basic shape recur extensively within the movement, the structural-harmonic framework and the aesthetic consideration of variety necessitating diverse settings (harmonisations) of these pitches.

What, then, exactly is a Basic Shape? Perhaps the most explicit definition is that given in the preface to Humphrey Searle's translation (1954) of Joseph Rufer's Composition with Twelve Notes Related only to One Another (1952):

In his composition teaching, Schoenberg formed the concept of the Grundgestalt (Basic Shape) as early as 1919 and used it with the exact meaning which it has in my book - as being the musical shape (or phrase) which is the basis of a work and is its "first creative thought" (to use Schoenberg's words).

...a motif is the smallest musical form, consisting of at least one interval and one rhythm. The next sized form is the Grundgestalt or phrase, "as a rule two to three bars long"...and consisting of "the firm connection of one or more motifs and their more or less varied repetitions". The next sized form, the theme, "arises from the need to connect several shapes together" and consists of "the connection...of the Grundgestalt...with its more or less varied repetitions".

(pp. vii-ix, in Epstein, p. 18)

On the basis of this definition, the Basic Shape of K.516 is taken as the opening 3 or 4 bars of the first movement, comprising a "firm connection of one or more motifs" and joined with "its more or less varied repetition" to form a theme:

Ex. 8.1

The image shows two staves of musical notation. The top staff is a treble clef with a C-clef and a key signature of one flat (B-flat). It contains several measures of music with notes and rests. A 'b. 2' is written above the first measure. The bottom staff shows a chromatic scale from i to i, with notes: i, x, vii, [v], v, x, i. The notes are connected by a slur.

Here, the pitch aspect of the basic shape is taken to be the juxtaposition of the chromatic pitches A flat and E natural as a tonal cell in b. 2, given prominence by their placement in the outer voices. As is suggested in the extract cited on p. 527, basic shapes are composed of more than just a pitch dimen-

sion, and the pitch shape identified above is but one facet of a shape with a unified rhythmic, dynamic and textural profile. An account of the development of these non-pitch elements and their relationship to the pitch shape during the course of the movement is, however, beyond the scope of this chapter.

Surely no other minor-key movement of Mozart juxtaposes the tonic chord so closely with the minor chord a tone below² in the opening gesture. The F minor setting of a flat¹ is followed directly by the C major setting of e², the local tonic-dominant relationship reinforced by the passing b flat¹ in the inner voice, with its implication of a motion 8-7 over C. The introduction of b flat¹ prepares the arrival of the flat 6-3 on g¹ on the last quaver of the bar forming, with g¹, a common-tone between the C 4-3³ and the E flat harmony.

The same principle of maintaining common-tones is operative at the beginning of this bar, the sustained c² smoothing the transition from the dominant-functioning sharp 6-3 on a¹ to the natural 6-3 on a flat¹. Despite the eccentricity of the vertical formations here, their voice-leading basis is fundamentally simple in its semitonal outer voice motion and underlying parallel 6-3 progression.

As stated earlier, A flat and E natural perform a unifying and stabilizing function in the first movement. This is effected as follows:

² In the minor mode, the diatonic chord built on $\hat{7}$ is, of course, major.

³ 4-3 is implied here, despite the fact that 4 (c²) and 3 (b flat¹) are stated in succession, not simultaneously.

1) In accordance with point 3 on p. 528, these pitches, particularly A flat, receive a variety of harmonic settings. The frequency and diversity of their statement combine to impart to them the quality of "harmonic common denominators", holding together the complex chromaticism of the development and secondary development sections and creating subtle connections between striking harmonic effects in exposition and recapitulation.

2) In a manner analogous to conventional key areas (regions), specific chord forms incorporating these pitches predominate, via repetition, over other chord forms incorporating them, becoming operative over extended spans. These are used in association with key areas, to complement and reinforce the latter. They may also function in a quasi-independent manner, spanning sections controlled by different regions.

The disruptive effect of a focus on vii in the tonic context of the opening theme may be understood as a necessary and localised "marking for consciousness" of pitches which are principally integrative in function. The diverse harmonic settings of A flat and E natural are shown below, in order of first appearance:

Ex. 8.2

i) Settings of A flat

b. 2 14 21 23 25 101 152 1534* 233
 vii VI of iv V of iv II V of VI bVII V of bVII ii of iv Aug. 6th

: nine functionally distinct forms

* one occurrence, followed immediately by V of iv.

ii) Settings of E natural

b. 2 #15 35 215
 V of vii V of V V of V of III IV

: four functionally distinct forms



II The Proliferation of A Flat

Example 8.3 overleaf shows a free condensation⁴ of the occurrences of A flat as a harmonic component (top line of each system), together with a representation of the vertical incorporating the pitch (bottom line of each system). Wavy lines between passages indicate the omission of intervening material. Example 8.4 following it presents a synoptic view of Ex. 8.3, separating the settings of A flat into strata according to their harmonic function.

⁴ Not all voices are shown and occasionally bass lines are given in a higher octave in order to facilitate presentation on one stave. The unconventional use of clefs in certain passages will, I hope, be understood.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The notation includes several measures of music with notes and rests. At the bottom of the staff, there is a bracketed section containing a specific chord or interval.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The notation includes several measures of music with notes and rests. At the bottom of the staff, there is a bracketed section containing a specific chord or interval.

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The musical score is organized into three phases:

- PHASE A:** Encompasses measures 1-12, 15-18, 21-24, 27-30, 33-36, 39-42, 45-48, 51-54, 57-60, 63-66, 69-72, 75-78, 81-84, 87-90, 93-96, 99-102, 105-108, 111-114, 117-120, 123-126, 129-132, 135-138, 141-144, 147-150, 153-156, 159-162, 165-168, 171-174, 177-180, 183-186, 189-192, 195-198, 201-204, 207-210, 213-216, 219-222, 225-228, 231-234, 237-240, 243-246, 249-252, 255-258, 261-264, 267-270, 273-276, 279-282, 285-288, 291-294, 297-300, 303-306, 309-312, 315-318, 321-324, 327-330, 333-336, 339-342, 345-348, 351-354, 357-360, 363-366, 369-372, 375-378, 381-384, 387-390, 393-396, 399-402, 405-408, 411-414, 417-420, 423-426, 429-432, 435-438, 441-444, 447-450, 453-456, 459-462, 465-468, 471-474, 477-480, 483-486, 489-492, 495-498, 501-504, 507-510, 513-516, 519-522, 525-528, 531-534, 537-540, 543-546, 549-552, 555-558, 561-564, 567-570, 573-576, 579-582, 585-588, 591-594, 597-600, 603-606, 609-612, 615-618, 621-624, 627-630, 633-636, 639-642, 645-648, 651-654, 657-660, 663-666, 669-672, 675-678, 681-684, 687-690, 693-696, 699-702, 705-708, 711-714, 717-720, 723-726, 729-732, 735-738, 741-744, 747-750, 753-756, 759-762, 765-768, 771-774, 777-780, 783-786, 789-792, 795-798, 801-804, 807-810, 813-816, 819-822, 825-828, 831-834, 837-840, 843-846, 849-852, 855-858, 861-864, 867-870, 873-876, 879-882, 885-888, 891-894, 897-900, 903-906, 909-912, 915-918, 921-924, 927-930, 933-936, 939-942, 945-948, 951-954, 957-960, 963-966, 969-972, 975-978, 981-984, 987-990, 993-996, 999-1002.

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in iv

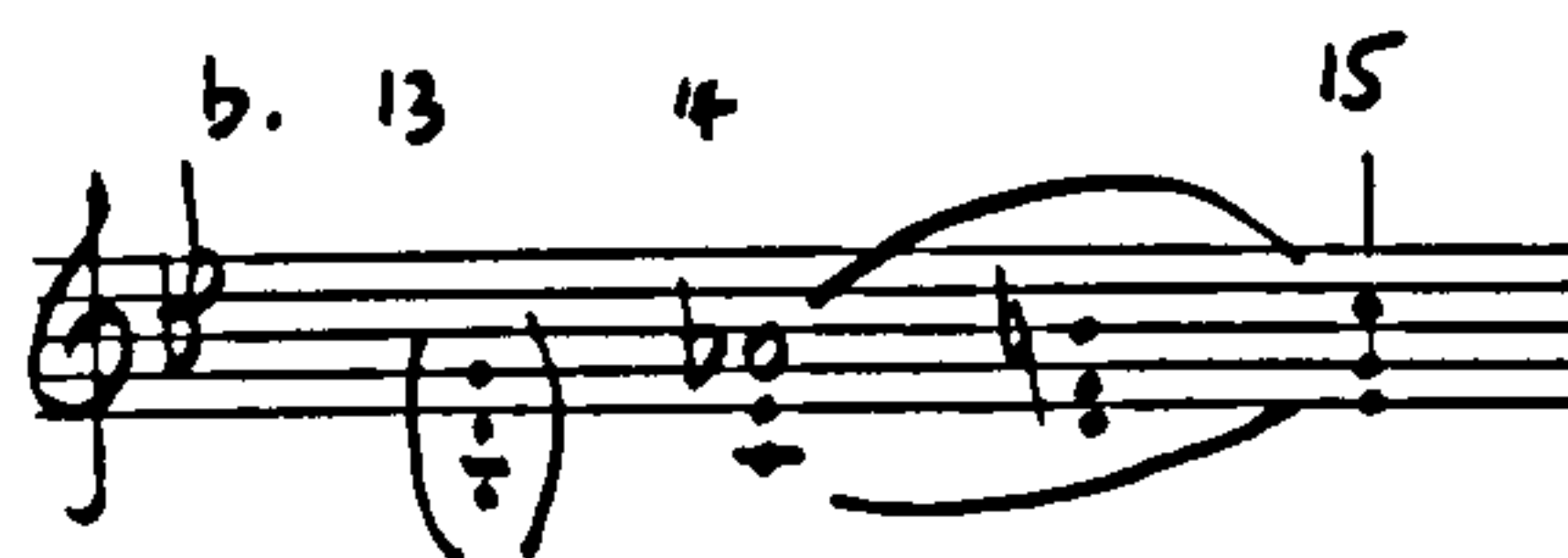
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Others

Following the germinal setting of A flat as a component of vii in the basic shape (Ex. 8.1), reiterated in b. 10 in the varied repetition of bs. 1 ff., the next setting occurs in b. 14, which corresponds to b. 6. Here A flat is a component of a 6-3 on C; I am inclined to hear the chord not as a Neapolitan sixth, however, but as VI in a locally-emphasised subdominant:

Ex. 8.5



The criterion for evaluation of its function is continuation, the destination of the motion; by this criterion, the same vertical at b. 23 is an "authentic" (tonic-orientated) Neapolitan sixth. Between these chords occurs the first incorporation of A flat into a harmony functioning as V of iv, on the first half of b. 21. A component of the sequence of local dominants in bs. 20-22, it is followed on the second half by a harmony functioning as V of vii.

The move to the mediant region coincides with the introduction of another setting of A flat, as the seventh of a dominant seventh chord on B flat. The local submediant elicited by the first statement of this harmony in b. 25, texturally a capricious restatement of b. 24, gives way, however, to the return of the tonic and a new theme in bs. 30 ff. As Rosen observes,

It is sometimes said that in the G minor quintet of Mozart the second theme is in the tonic. It would be less misleading to say that the modulation is achieved within a second theme, which takes a new and more expressive form [bs. 49 ff.] once the new tonality has been established.

(1980, p. 227)

The emphasis on V of VI in b. 25 is strongly suggestive of a second theme in the unconventional submediant and might explain the return to the tonic for another attempt at establishing the mediant. Both the retonicisation of G and the move to B flat involve the prominent use of E natural, as is discussed in Section III.

Once the "new and more expressive form" of the second theme is begun, the same setting of A flat, flat 7 over B flat, is stated a number of times, all now as local subdominant inflexions within a firmly established mediant context. The (exclusive) recurrence of this setting to the end of the exposition, complementing and reinforcing the mediant, leads me to designate it as a consistent and homogeneous "phase" in the proliferation of A flat in the movement (see point 2 on p. 531). Other such "Pitch Proliferation Phases", as I shall term them, distinguished from each other alphabetically in the examples, are evident in the propagation of both A flat and E natural as will be demonstrated. For the purposes of the present analysis, I define their characteristics as follows:

- 1) They comprise only one functional setting of the pitch, which I shall refer to as the "Characteristic Setting".

- 2) They consist of no fewer than four such settings.
- 3) Each setting is no more than 25 bars from adjacent settings.

If phase "A" is defined as the setting of A flat in the context of V of E flat (see Ex. 8.4) and taken to include the firmly articulated dominants of the local vi in bs. 105 and 109 and the echo of these in b. 121 (within the fifth-wise motion initiated in b. 117) its influence may be said to span the second part of the exposition and a large section of the development, areas of the movement under the control of different regions.

The development section, as Cavett-Dunsby notes,

...begins with an A flat arpeggio - in the rhythm of the first subject's opening arpeggio - which is transposed to F minor and D flat major, so that the note A flat remains invariant.

(1988a, p. 37, my emphasis)

Transposition of the arpeggio to F minor - the disruptive vii of the opening bars, now easily secured by third descent - initiates a second pitch proliferation phase, "B". This phase is characterised by the setting of A flat as the third of a 5-flat 3 on F, these appearing in bs. 99, 111, 134 (= 2), 142 (= 10) and 149.

Unlike the expositional section of phase A, phase B is not the sole propagator of A flat in this part of the movement, being counterpointed, as it were, against the developmental segment of phase A and against a third pitch proliferation

phase, "C", which is characterised by the setting of A flat in harmonies of implied or stated root G functioning as the dominant of iv. This phase spans from the dominant ninth chord of b. 118 through the secondary development to a point just before the recapitulatory equivalent of the "new and more expressive form" of the second theme (b. 185 is equivalent to b. 49).

The A flat harmony referred to by Cavett-Dunsby (b. 97) might be described as an "Inclusion Setting" of the pitch, i.e. a single harmonisation within the span of a pitch proliferation phase, yet one different to the characteristic setting. This is also the case with the D flat major chord of b. 101, the continuation of the third descent from the A flat chord.

The secondary development section, bs. 144-155, occupying the central third of phase C, is stabilized by the latter's predominant harmony.⁵ The subdominant chords framing this section, bs. 145 and 155, are introduced by the dominant-functioning ninth chord on G of this phase. As is shown by the enclosing box in Ex. 8.4, the A flats of the secondary development, while framed and controlled by their characteristic setting in phase C, appear in a number of other contexts: as the terminal component of phase B, the F minor harmony of b. 149; and in the inclusion settings V of VI in b. 150, the flat supertonic-based chord of b. 152 (which sounds like a local V of flat V) and the ii of iv in the following bar. Indeed the variety of its setting and the frequency of its statement in the secondary devel-

⁵ See Chapter 1 Section II, 5 for the characteristics of the secondary development.

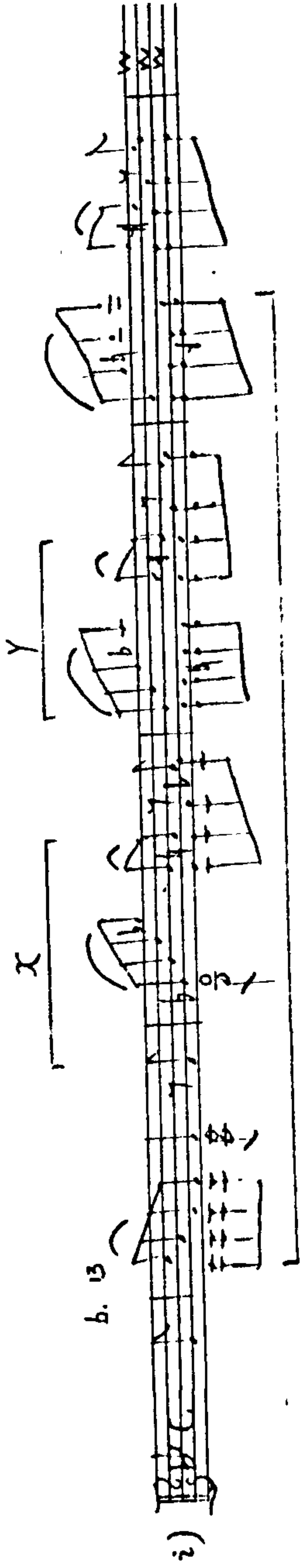
opment produces the greatest "setting-density" of A flats in the movement.

The expositional settings of A flat in bs. 21 (V of iv), 23 (flat II) and 25 (V of VI) are restated in bs. 159, 161 and 163 respectively, the latter bar not, due to the tonic context of the recapitulation, the start of a reiteration of phase A. These are separated from bs. 134, equivalent to b. 2, and 142, equivalent to b. 10, by the secondary development.

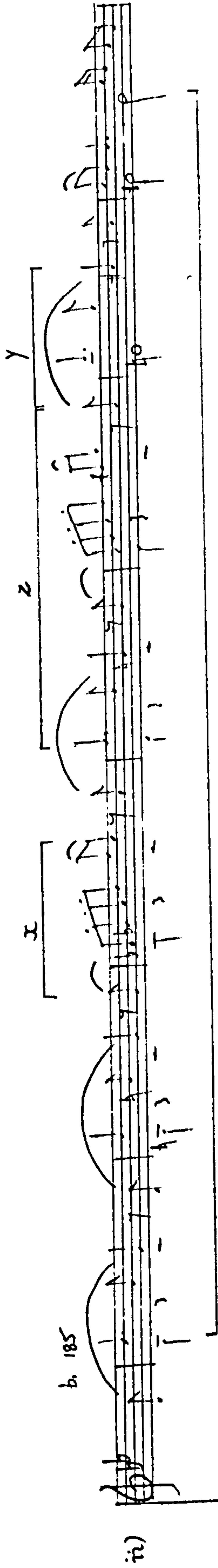
The absence of the exposition's bs. 12-17 in the recapitulation, replaced by the secondary development, eliminates an exact, in-context restatement of the flat 6-3 on C (VI in iv) of b. 14. The deficiency is compensated for by a remarkable incorporation of the harmonic basis of the earlier passage into the recapitulatory second theme,⁶ as illustrated in Ex. 8.6, below. The harmonic plan of the bracketed segment of bs. 13-16 forms, with minimal differences, that of bs. 185-191, as shown by the reduction of Ex. 8.6 iv. Consequently, the flat 6-3 on C of b. 14 is restored in b. 187, its subdominant inclination made more prominent by the 6-3 on B natural of the preceding bar. One might justifiably say that the later passage is a recomposition of the earlier, for the melodic shapes of the two are also very similar. Aside from the clear relation of the figures of bs. 13 and 185, other motivic connections, indicated by the brackets marked "X" (a rhythmic shape common to both passages, with a comparable pitch contour) and "Y" (different rhythms but with a similar pitch profile) in Ex. 8.6 i and ii are clear. Further-

⁶ The organisation of this theme is: exposition bs. 49-55; 56-63 (repeat of 49-55, extended); recapitulation bs. 185-192; 193-200 (repeat of 185-192, modified and extended).

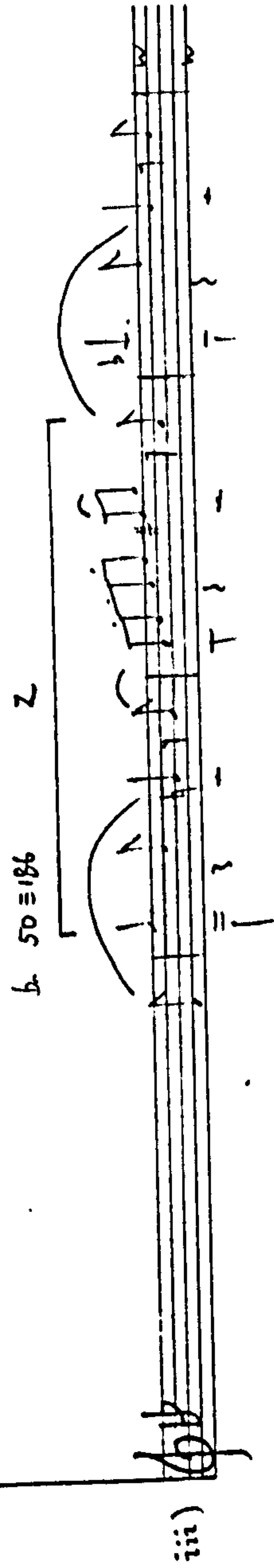
more, the recapitulation of the second theme contains sophisticated allusions to the notes B natural and A flat from the analogous passage of the exposition (shown in Ex. 8.6 iii) and even an explicit motivic relationship ("Z" in Ex. 8.6 ii and iii):

i) 

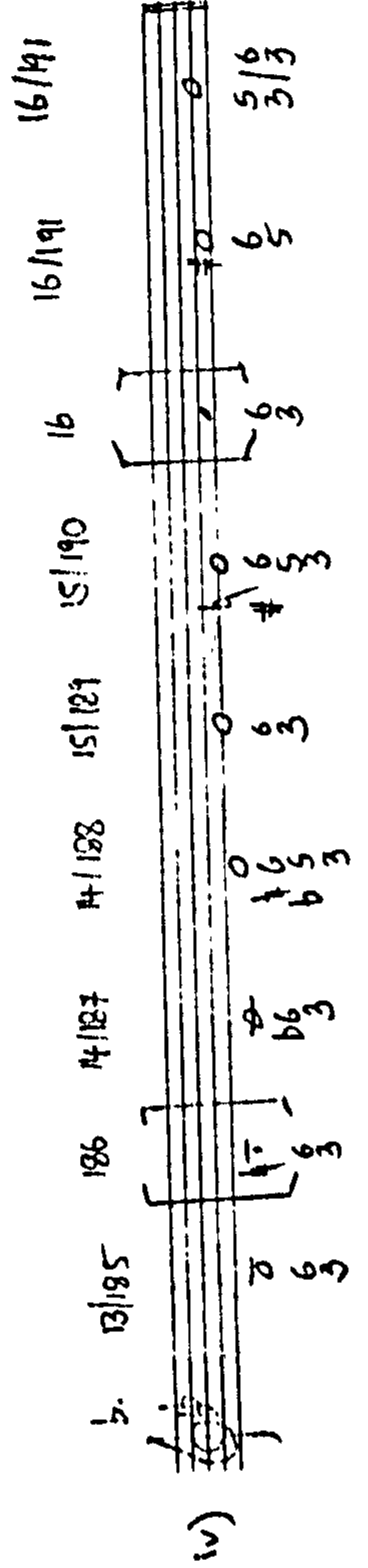
Handwritten musical notation for exercise i). It shows a sequence of chords on a five-line staff. The first chord is labeled 'b. 13'. Above the staff, there are two brackets labeled 'x' and 'y' spanning different groups of chords.

ii) 

Handwritten musical notation for exercise ii). It shows a sequence of chords on a five-line staff. The first chord is labeled 'b. 185'. Above the staff, there are two brackets labeled 'x' and 'y' spanning different groups of chords.

iii) 

Handwritten musical notation for exercise iii). It shows a sequence of chords on a five-line staff. The first chord is labeled 'b. 50 = 186'. Above the staff, there are two brackets labeled 'x' and 'y' spanning different groups of chords.

iv) 

Handwritten musical notation for exercise iv). It shows a sequence of chords on a five-line staff. The first chord is labeled 'b. 13/195'. Above the staff, there are two brackets labeled 'x' and 'y' spanning different groups of chords. The notation includes various accidentals and clefs.

In the coda⁷ the vertical of b. 152, 6-flat 5 on C, is re-inverted and enharmonically restated as an augmented sixth chord in a local subdominant at b. 233 (see the dotted line in Ex. 8.4). The A flat is temporarily neutralized by a voice-exchange in bs. 233-234. This precedes the final setting of A flat in the movement, the Neapolitan sixth of b. 241. Considering the settings of A flat by flat 6-3s on C in bs. 14, 23, 97, 161, 187 and 195, those statements functioning as submediants in a local subdominant context can be understood as to some extent neutralized and resolved by this final authentic Neapolitan.

III The Proliferation of E Natural

Ex. 8.7 overleaf shows a free condensation of the occurrences of E natural as a harmonic component (top line of each system), together with a representation of the vertical incorporating the pitch (bottom line of each system). Wavy lines between passages indicate the omission of intervening material. Ex. 8.8 following it presents a synoptic view of Ex. 8.7, separating the settings of E natural into strata according to their harmonic function.

⁷ The distinction between "Formal Coda" (one demarcated from the rest of the recapitulation by double-bar lines) and "Structural Coda" (the remainder of the recapitulation after the close of the Ursatz) proposed by Cavett-Dunsby (1988a, pp. 32-34), is useful. In the present movement these subdivisions are represented by bs. 232-254 and bs. 243-254 respectively. "As a rule, structural and formal codas in Mozart's sonata forms do not coincide" (ibid., p. 34).

Handwritten musical notation on a five-line staff, measures 1-10. Includes notes, rests, and dynamic markings like 'p' and 'f'.

Handwritten musical notation on a five-line staff, measures 11-20. Includes notes, rests, and dynamic markings like 'p' and 'f'.

Handwritten musical notation on a five-line staff, measures 21-30. Includes notes, rests, and dynamic markings like 'p' and 'f'.

Handwritten musical notation on a five-line staff, measures 31-40. Includes notes, rests, and dynamic markings like 'p' and 'f'.

Handwritten musical notation on a five-line staff, measures 41-50. Includes notes, rests, and dynamic markings like 'p' and 'f'.

Handwritten musical notation on a five-line staff, measures 51-60. Includes notes, rests, and dynamic markings like 'p' and 'f'.

Handwritten musical notation on a five-line staff, measures 61-70. Includes notes, rests, and dynamic markings like 'p' and 'f'.

Handwritten musical notation on a five-line staff, measures 71-80. Includes notes, rests, and dynamic markings like 'p' and 'f'.

Handwritten musical notation on a five-line staff, measures 81-90. Includes notes, rests, and dynamic markings like 'p' and 'f'.

124 (cf. 121, 130, 132)

Handwritten musical notation on a staff, measures 113-124. Includes notes, rests, and a fermata over measure 122.

Handwritten musical notation on a staff, measures 125-126. Includes notes and rests.

Handwritten musical notation on a staff, measures 127-128. Includes notes and rests.

Handwritten musical notation on a staff, measures 129-130. Includes notes and rests.

Handwritten musical notation on a staff, measures 131-134. Includes notes and rests.

bs. 134=12, 142=10

Handwritten musical notation on a staff, measures 135-138. Includes notes and rests.

bs. 156=18, 158=20, 159=21, 165=27

Handwritten musical notation on a staff, measures 139-140. Includes notes and rests.

Handwritten musical notation on a staff, measures 141-148. Includes notes and rests.

Handwritten musical notation on a staff, measures 149-150. Includes notes and rests.

Handwritten musical notation on a staff, measures 151-152. Includes notes and rests.

Handwritten musical notation on a staff, measures 153-154. Includes notes and rests.

Handwritten musical notation on a staff, measures 155-156. Includes notes and rests.

Handwritten musical notation on a staff, measures 157-160. Includes notes and rests.

Handwritten musical notation on a staff, measures 161-164. Includes notes and rests.

Handwritten musical notation on a staff, measures 165-166. Includes notes and rests.

Handwritten musical notation on a staff, measures 167-168. Includes notes and rests.

Handwritten musical notation on a staff, measures 169-170. Includes notes and rests.

Handwritten musical score for guitar, consisting of two systems of notation on a five-line staff. The first system contains measures 232 through 238. Measure 232 features a melodic line with a slur and a fermata. Measures 233-238 include various rhythmic patterns and guitar-specific markings, including 'x' (natural harmonics) and 'b' (bends). A large bracket spans measures 237 and 238. The second system contains measures 239 through 243. Measure 239 has a melodic line with a slur. Measures 240-243 include rhythmic patterns and guitar markings. A large bracket spans measures 241 and 242. Below the staff, there are two sets of guitar chord diagrams: the first set is labeled 'x of VII' and the second set is labeled 'x of X'. The notation is in a key with two flats (B-flat and E-flat).

I of VII
 V of V
 V of V of III
 IV

b. 21
 134 149 191 211
 232 237 238 236

PHASE A
 PHASE B
 PHASE C
 PHASE D

b. 15 18 20 27
 b. 35 37/8 40-1 43-4 61 82

156=18 158=20 165=27 179 190 198 219

b. 235 236

Following the germinal setting of E natural as a component of the local V of vii (Ex. 8.1), reiterated in b. 10 in the varied repetition of bs. 1 ff., the next setting occurs in b. 15. Here E natural is a component of a harmony functioning as V of V. Verticals of the same function recur in bs. 18 and 20, and after the abortive inflexion toward VI in bs. 25-26 the home dominant preparing the theme of bs. 30 ff. is introduced by an analogous harmony, b. 27, with E natural sounding prominently in the bass:

Ex. 8.9



These last four settings constitute a pitch proliferation phase designated phase "A" in Ex. 8.8, not to be confused with phase A in the proliferation of A flat. This contains an inclusion setting of E natural in b. 21, in a harmony functioning as V of vii.

The modulation from i to III is accomplished smoothly by connecting G minor and the new region's dominant with the latter's applied dominant, bs. 34-36. This harmony, incorporating E natural, is reiterated in other forms in bs. 37-38, 40-41 and 43-44, in addition to its representation in linear fashion by being unfolded in bs. 44-45 (violin I). It recurs at two further points in the exposition, bs. 61 and 82, both preparing emphatic cadences.

These settings of E natural as a component of harmonies functioning as V of V of III constitute a second pitch proliferation phase, designated phase "B". Both the expositional segment of phase A in the propagation of A flat and phase B in the propagation of E natural function to articulate and reinforce the mediant; indeed the statements of their respective characteristic harmonies interlock, integrating the two phases in their common function.

The phase B setting of E natural - all chords either stating or implying the root C - recurs at the start of the development, b. 98, not in continuation of this phase but rather as the initial component of a third phase, "C", the characteristic setting of which functions not as V of V of III, but rather as V of vii. It incorporates the harmonies of bs. 98, 110, 113, 119 and 122; the recapitulation of bs. 2/10 in bs. 134/142; b. 148 in the secondary development, announcing vii as iv of iv; and the recapitulation of b. 21 in b. 159.

In the middle of phase C, b. 124, E natural appears in an inclusion setting within a vertical functioning as V of V, to prepare the recapitulation. This anticipates the harmonic function of the characteristic setting of E natural found in phase "D" - of course also that of phase A - which begins with the recapitulation of b. 18 in b. 156 and extends to the 7-5-natural 3 on C sharp of b. 238 in the coda.

The absence in the recapitulation of the exposition's bs. 12-17, replaced by the secondary development, eliminates an exact, in-context restatement of the sharp 6-5-3 on E natural (V of V) of b. 15. As is discussed in Section II, this passage

forms the harmonic basis of the recapitulation of the second theme. Consequently, the abovementioned harmony is restored in b. 190, as shown by the box marked "Y" in Ex. 8.6, just as the flat 6-3 on C of b. 14 is restored in b. 187 (box "X" in the example).

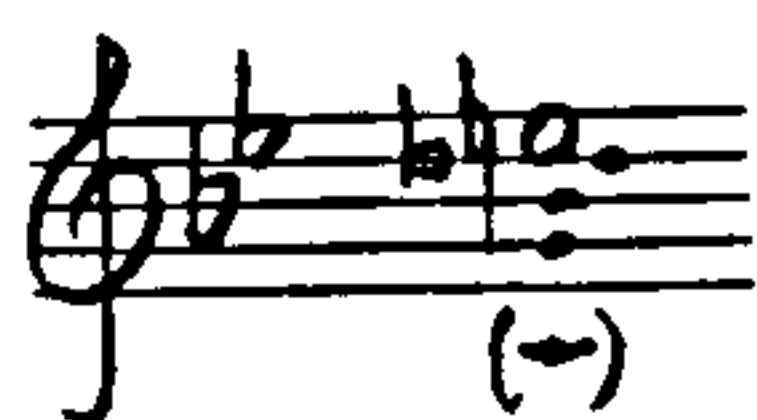
Furthermore, in addition to a harmonic expansion of b. 188 in b. 196,⁸ the extended repetition of this passage in bs. 192-202 presents an allusion to the analogous point in the exposition. As is detailed in Chapter 4 Section I, the diminished seventh chords of bs. 61 and 198, components of the C.P.A cadential correspondence pattern, are enharmonically equivalent (see Exx. 4.3 and 4.13). They differ in their enharmonic spelling and, most importantly, in their function. The first diminished seventh is a component of phase B and acts as V of V of III; the second is a component of phase D and acts as V of V of i. The same principle applies for the harmonies at bs. 82 and 219, analogous cadential passages (Ex. 4.8).

This leads to the observation that, discounting their implied or occasionally stated roots and with the exception of the dominant major ninth chord of bs. 43-44, the characteristic settings of E natural in phases B and A/D are analogous, having the common tones E natural, G, B flat D flat/C sharp:

⁸ "No composer was a greater master of the expansion of the centre of a phrase than Mozart, and in this lies part of the secret of his breadth in dramatic writing. The string quintets offer perhaps the most impressive examples of this central expansion" [.] Rosen 1976, p. 88.

Ex. 8.10

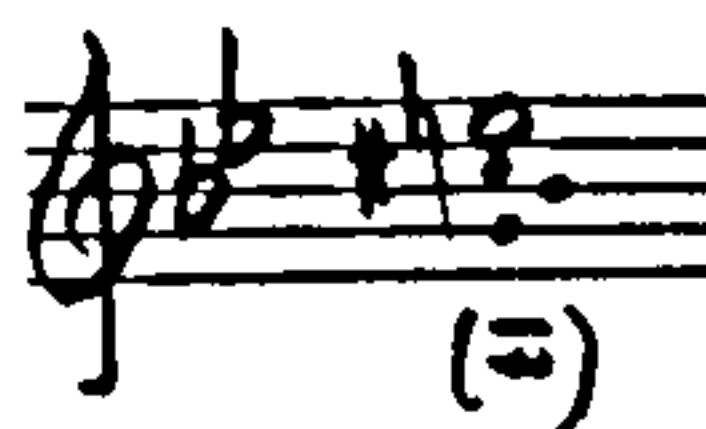
Phase B



Implied root: C
(stated in bs. 43-44)

Function: V of V of
III.

Phases A/D




Implied root: A
(stated in bs. 18 (= 156), 179-180)
Function: V of V of i.

This, together with the similarity - in pitch content and root but not harmonic function - between the characteristic settings of E natural in phases B and C produces a fundamental unity between the four phases in the propagation of this pitch and a large-scale symmetry of implied roots, A-C :||: C-A.

During the second half of phase D a fourth setting of E natural is introduced, relatively late in the movement. This harmonisation, 5-natural 3 on C (IV), alternates with V of V in phase D as shown by the arrows in Ex. 8.8. The one exception in this pattern of alternation occurs in b. 232, when the IV of b. 226 is followed not by a phase D statement of V of V but by V of vii, the harmonic function of the characteristic setting of E natural in phase C. Instead of resolving to vii, as we have come to expect, this harmony moves in the following bar to the normative diatonic VII, thus terminating the chromatic alteration of chords built upon $\overset{\wedge}{7}$ initiated in the opening bars of the movement and maintained hereto. The alternation is restored

later in the coda, of which b. 232 is the first bar. The subdominant of b. 236 is followed by V of V in bs. 237 and 238, the final elements of phase C.

The settings of A flat in Ex. 8.4 and those of E natural in Ex. 8.8 are condensed into the two-stave graph of Ex. 8.11 overleaf, showing the quasi-contrapuntal interaction of the pitch proliferation phases within and between the two pitch spheres. The phases are indicated by connecting their initial and final characteristic settings - the intervening settings being omitted - by the neo-Schenkerian unfolding symbol , to indicate that the pitch is operative in an unfolding by one predominant harmony.⁹ In addition to these and the initial setting of each pitch in the movement (bracketed), the inclusion (non-phasic) settings are also shown.

⁹ See Forte and Gilbert 1982, pp. 160-161, 251 ff. Its use here is, however, primarily visual, and not strictly to represent "...the linear unfolding (Ausfaltung) of an interval which could conceivably be verticalised in a later stage of reduction" (ibid., p. 160).

Handwritten musical score for two staves, A♭ and F#. The score is divided into four phases: Phase A, Phase B, Phase C, and Phase D. Each phase contains musical notation with various notes, rests, and dynamic markings. Phase A (measures 25-101) features a melodic line with notes like G4, A4, B4, C5. Phase B (measures 101-121) continues the melodic development. Phase C (measures 121-174) includes a section with notes like D5, E5, F5. Phase D (measures 174-238) concludes with a final melodic phrase. The score includes various musical symbols such as stems, beams, and dynamic markings like 'b.' and 'p'.

A♭

F#

IV The "Liquidation" of A flat

I return now to the issue of the "large-scale liquidation of A flat, spanning all four movements", raised in the extract from Cavett-Dunsby 1988a cited on p. 525. The term "Liquidation" was introduced by Schoenberg, who defined it as follows:

Liquidation consists in gradually eliminating characteristic features, until only uncharacteristic ones remain, which no longer demand a continuation. Often only residues remain, which have little in common with the basic motive. The purpose of liquidation is to counteract the tendency toward unlimited extension.

(1970, p. 58, my emphasis)

Liquidation is in fact delayed until the last possible moment, for E natural and A flat continue to exert an influence on the later G minor movements, being liquidated only at the end of the Adagio introduction to the G major finale. Although chromatic - "characteristic" - in G minor, E natural is "automatically" liquidated for it is of course diatonic in the major. It is particularly prominent in the transition between the two modes, as will be shown below.

In the Menuetto, the recapitulation of the first reprise in bs. 26 ff. interpolates between the two forte diminished seventh chords of bs. 29 and 33 (from bs. 4 and 6 respectively) a third, completing the trio of available diminished sevenths of tonal harmony and presenting the four remaining chromatic pitches not stated by the original chords:¹⁰

¹⁰ See also the discussion of this piece in Chapter 3 Section II.

Ex. 8.12

The musical notation shows a single staff with a treble clef and a key signature of one flat (B-flat). The notes are numbered 1 through 12. Above the staff, there are three bracketed intervals: '4/29' spanning notes 1-4, '31' spanning notes 5-8, and '6/33' spanning notes 9-12. A box is drawn around notes 5 through 8, with an asterisk (*) above note 8. The notes are: 1 (B-flat), 2 (C), 3 (D), 4 (E-flat), 5 (F), 6 (G), 7 (A), 8 (B-flat), 9 (C), 10 (D), 11 (E-flat), 12 (F).

(linear order determined by ascent from the bass)

In the interpolated diminished seventh, the pitch A flat achieves prominence as the uppermost component.

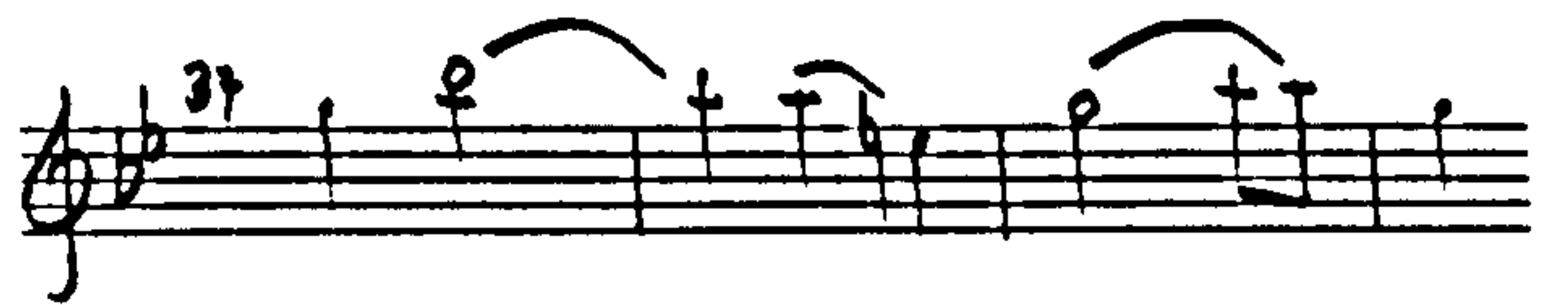
Before these gestures, A flat is presented in the brief area of E flat major in bs. 18-21 of the X section. The 4-2 on a flat of b. 20, one of the 'cello's highest notes in the movement, is particularly sonorous, setting the note in relief.

Lastly, and most strikingly, the close of the movement echoes the cadential phrase of bs. 37-41 in bs. 40-43 an octave lower, substituting a flat¹ for the earlier a². This modification juxtaposes A flat and E natural in a linear manner:

Ex. 8.13



i) 1st reprise model

ii) 2nd reprise
transpositioniii) 2nd reprise
modification

A flat and E natural are stated in order of appearance in the basic shape. The former pitch is set here by the Neapolitan sixth, the latter by a 7-5-natural 3 on C sharp (functioning as V of V), which in terms of its pitch content is the fundamental setting of E natural in all four phases of the first movement when enharmonic factors, implied roots and harmonic function are not specified (see Ex. 8.8).

Despite their chronological and linear priority, the form of bs. 37-40 and its model in the first reprise, bs. 10-13, may be said to have succeeded that of bs. 40-43 in terms of compositional priority. On the basis of its derivation from basic shape chromaticism the figure of bs. 40-43 can be understood as

an Urform, against which those of bs. 10-13 and 37-40 relate as deviants, and not vice-versa.

The impact of the proliferation of A flat and E natural in the Allegro and their prominence in the Menuetto and introduction to the finale clearly depends on the underlying tonal context of G minor, against which their drama is played out. Consequently, they cannot have the same implication and significance in the E flat major third movement, Adagio ma non troppo, for as the diatonic $\hat{4}$ in E flat, A flat is, in Schoenberg's terminology, "uncharacteristic".

Perhaps because of this, E natural achieves no particular salience in this movement, considering its duration. It would seem that, given the close relationship of A flat and E natural in the G minor movements and the normative condition of A flat here, too great an emphasis on E natural would be simply illogical.

In one of the most remarkable moments of the Quintet, the Adagio introduction to its finale subtly recreates the basic shape - and therefore its setting of A flat and E natural - for its central expressive gesture, producing an astonishing echo of the opening bars of the Allegro:

Ex. 8.14

i)



ii)

Musical notation for exercise ii). It consists of two staves in treble and bass clefs with a key signature of one flat (B-flat) and a common time signature (C). The notation shows a sequence of chords and melodic lines. A bracket above the top staff spans the first four measures, and another bracket below the bottom staff spans the same four measures. The notes are primarily eighth and quarter notes. The word "etc." is written in the fourth measure of the top staff. Roman numerals "IV" and "20" are written above the first measure of the top staff. Chord symbols "b4/2" and "b6/4" are written below the bottom staff in the second and fourth measures respectively.

A flat and E natural and the pitches associated with them in their basic shape setting, principally F and C, are then restated in an inverted form and with altered harmonic significance, with respect to their basic shape disposition:

Ex. 8.15¹¹

After recalling the setting of A flat and E natural in the basic shape in bs. 22-23 and then re-presenting this in a blurred and attenuated form in bs. 26-27, the much-delayed final liquidation of A flat is accomplished by the reiterated emphases on the home dominant in bs. 33-34. Here a^2 is the uppermost note, serving as a pivot between V and its dominant. This is followed by a fifth ascent from a natural¹ to e natural² in bs. 36-37, the latter pitch now sounding clearly as a diatonic $\hat{6}$ in G major and retrospectively imparting to A natural the character of an "uncharacteristic" diatonic $\hat{2}$:

¹¹ This passage is tetrachordally organised. The similarity between it and a passage in the aria "Ach ich fühl's" has been identified in Chapter 6 Section II, Ex. 6.8.

Ex. 8.16

Handwritten musical score for guitar, consisting of three systems of staves:

- System 1:** Treble clef staff with a 33-measure passage. The notation includes a series of sixteenth-note chords and a melodic line. A handwritten "33" is above the first measure, and "abx" is written below the staff.
- System 2:** Bass clef staff. It begins with a double bar line and the notation "b. 22-26". The music features a long, sustained note with a slur over it, and a final chord. A handwritten "Rectification" is written below the staff. To the right, there are fret numbers: "4 2" above the staff, "5" below, and "9" below, with a sharp sign (#) below the "9".
- System 3:** Treble clef staff with a 3-measure passage. A handwritten "3#" is above the first measure. The notation includes a melodic line with a slur. Below the staff, it is written "lead in to Allegro".

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Conclusion

Conclusion

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I Summary: Common Aspects and Objective/Structural Key Characteristics of G Minor in Mozart

By way of a summary of this study, the following list shows the most salient common aspects of the music in G minor discussed in Chapters 2-8. Also noted are features in Chapters 3-7 judged as composer-specific Objective/Structural Key Characteristics. It will be recalled that these were defined in Section III, 2 of the Introduction as distinctive elements of musical structure which are either predominantly employed in or exclusive to a specific key in the work of a particular composer either throughout or during a particular period of his working life, measured here against the pieces constituting the Comparison Group of movements in other minor keys.

See also the more detailed summaries at the end of individual chapters; page references in brackets after the headings below refer to these:

Vocal Music in G Minor (pp. 167 ff.)

The last five of the composer's G minor solo arias have a common textual theme - the experience of separation, parting and loss. This is also true of the recitative "Mia speranza adorata". Whereas the arias have no decisive structural and compositional common denominators en bloc, certain of them - "Padre, germani" and "Traurigkeit", "Zum Leiden" and "Ach ich fühl's" - are related by such devices as dimensional and pro-

portional similarity, thematic relationships and shared time signature and tempo designation. See also Section II below.

Minor Key Minuets: A Comparative Study (pp. 270 f.)

The structural organisation categorised as Group I, 2 in the commentary on Table III, 2, D ($\hat{5}-\hat{2}||\hat{5}-\hat{1}/\text{ponte}$) is predominant in the late G minor pieces, KK.361 (370a) II Trio II, 387 II Trio, 498 II Trio and 516 II, and is defined as objective/structural. Between two of these, KK.387 II Trio and 516 II, a thematic relationship has been identified at analogous points (Ex. 3.5).

The G minor pieces have been seen to be distinctive with respect to certain dimensional features, notably in the disposition of periods with uneven numbers of bars and the coordination of this objective/structural configuration with the structural organisation referred to above.

A slight predominance of continuo bass texture and the "cadential invariant" structure articulated therein has been observed in the G minor movements.

Cadential Correspondence Patterns (pp. 321 ff.)

The pair of corresponding progressions designated C.P.A in Chapter 4 has been seen to be an exclusive feature of K.516 I and K.550 I. Representing an intermediate stage between the normative (probably not key-specific) C.P.a progressions of two arias of the 1770s and the objective/structural C.P.A of the

Quintet and Symphony, the particular C.P.a progressions of K.478 I are broadly similar in construction to the later configurations. Given their analogous placement in these movements, the three pairs of progressions have a comparable function and effect.

The progressions designated C.P.B have been seen to predominate slightly in the G minor music.

Chromatic Descending Fifth-Progressions (pp. 370 f.)

Whilst present in music in other minor keys, these structures have been seen to be more preponderant in the G minor music than in that in other minor keys considered. Furthermore, the two progressions in C minor from the Comparison Group demonstrate certain features not found in any of the G minor examples.

Chromatic Tetrachord Figures (pp. 436 f.)

These figures, occurring in various forms and dispositions, are a relatively common device in Mozart's G minor music, and indeed in that in other minor keys, often underpinning prominent material. Consequently, no particular tetrachord subtype can be defined as objective/structural in G minor, although the T.1-a/C.V.X segment is exclusive insofar as it is the basis of the recapitulatory component of the objective/structural C.P.A cadential correspondence pattern.

Specific compositional articulations of the T.1/C.V.X tetrachord structure in KK.516 I and 550 I are also found - i.e.

quoted - in G minor passages of Die Zauberflöte. These have no parallel in the music of the Comparison Group and are therefore interpreted as objective/structural key characteristics. These passages are discussed further in Section II.

Development Sections: Structural Organisation (pp. 496, 516 ff.)

Unlike certain of the Comparison Group movements, the ponte species is not represented in the G minor development sections (compare, however, the above comments on the late G minor minuets and trios). More significantly, those of KK.478 I, 516 I and 312 (590d) have been seen to demonstrate a distinctive treatment of the ascending third-progression traced by the roots of the harmonic progression VI/vi-vii-i, this being associated in the Piano Quartet and Allegro K.312 (590d) with significant foreground-level affinities. The organisation is also found in the X section of the aria "Tiger, wetze nur die Klauen" from Zaide. It is interpreted as an objective/structural feature.

Significant thematic similarities have been identified between development sections in the G minor symphonies (Exx. 7.10 and 7.16) and are provisionally defined as objective/structural characteristics in the rhythmic/textural domain.

Chromatic Processes in the G minor Quintet

The pitches A flat and E natural are pervasive in the G minor sections of this work, being seen as a function of a component of the opening "basic shape". They are extensively

propagated in the Allegro, prominent in the Menuetto and the Adagio and then are "liquidated" in the transition to the finale.

Given the above, is it possible to delineate an objective/structural key characterisation of G minor in Mozart, to set against the products of Hildesheimer's "game of key speculation" (see the extract cited on p. 4) ?

On the basis of the areas of enquiry chosen and in the context of the pieces in other minor keys selected as comparison, it is clear from the summary that there is no career-wide or pervasive objective/structural characterisation of G minor in Mozart. On the other hand, it is possible to argue that the summary shows increasingly towards the end of his life the composer was moving toward such a characterisation.

It seems reasonable to suggest that given the consistent personal association of G minor with a specific subjective concept identified in the last five solo arias, it is not particularly surprising to find this complemented and reinforced by a certain equivalent consistency in the purely compositional realm, that is, by the objective/structural characterisation of G minor.

Indeed it is really only in the last decade of Mozart's life, when the key of G minor in operatic solos becomes exclusively associated (from Ilia's "Padre, germani" onwards) with the concepts of separation, parting and loss, that distinct

trends in the musical characterisation of G minor begin to become apparent. By no means unequivocal and, as I am always at pains to stress, dependent upon the choice made here of music in other minor keys as material for comparison, it may be said that G minor was indeed becoming a "characteristic" key for Mozart in the sense that an association of the key with specific subjective concepts was beginning to be paralleled by a structural and compositional characterisation in which certain figures, devices and techniques were becoming exclusive or predominant.

These remarks do not of course preclude the possibility of the presence of objective/structural characteristics in domains not extensively considered here (rhythm, texture, dynamics - as in the thematic similarities shown between KK.183 (173dB) and 550) or the presence of configurations more easily discernible by other methods of analysis (paradigmatic analysis, for example).

II Text and Subtext in G Minor

It was proposed in Section III, 2 of the Introduction that an empirical way of mediating between composer-personal key-concept associations, as manifested in text-key recurrences in vocal music of the type considered in Lüthy 1931, and any application of such associations to instrumental music was by the presence of objective/structural key characteristics common to

pieces with explicit conceptual associations (vocal) and those without (instrumental).

As is stated in Section I, despite the various relationships between individual "loss" arias detailed in Chapter 2, no really distinctive disposition of features, of those considered, has been found to be common to them all. Musically, in contrast to textually, there is no unequivocal relationship or connection between them which might be tested against instrumental pieces.

Moreover, of the characteristics of G minor defined as objective/structural in Section I, only "Zum Leiden" and "Ach ich fühl's" have been seen to demonstrate any of them, with one chromatic descending fifth-progression occurring in the former and two in the latter.¹ Although clearly related to its objective/structural precedents in KK.516 I and 550 I, the C.P.A/a cadential correspondence pattern in Pamina's aria is not sufficiently equivalent for it to be similarly defined.²

As is suggested in Section I, however, Mozart was only beginning to move toward a treatment of these features as objective/structural key characteristics of G minor in the 1780s and so their absence from "Padre, germani" (Idomeneo), "Traurigkeit" (Die Entführung) and "Da schlägt" (Der Schauspieldirektor) is perhaps understandable.

Nevertheless, Pamina's aria also contains one of the two explicit quotations of passages from G minor instrumental music in G minor sections of Die Zauberflöte identified in Chapter 6

¹ See Chapter 5 Section I, Ex. 5.4 and Section II, 1, Ex. 5.7.

² See Chapter 4 Section V, Exx. 4.25, 4.26.

Section II. As is asserted in Section III, 2 of the Introduction and reiterated in the Summary of Chapter 6, explicit interwork quotation of distinctive passages constitutes a particularly prominent form of objective/structural key characteristic, provided it satisfies the conditions of exclusivity to or predominance in the particular key.

Perhaps a better term for these recurrences is "transformed citations", to distinguish them from explicit (unaltered) excerpts. An example of the first category is the principal second group theme in the first movement of the Piano Quartet K.478, bs. 57 ff., which reappears, in a modified but recognisable form, in bs. 116 ff. of the finale of the Trio for Piano, Clarinet and Viola ("Kegelstadt") K.498 of 1786. One of the clearest examples of the second category is the reuse of Figaro's "Non piu andrai" (Le nozze di Figaro, no. 9) in the finale of Don Giovanni (no. 24, bs. 162 ff.) and then again in the Contredanse K.609 no. 1 of 1791.³

To recapitulate, the G minor passages in question are:

		Become
1)	K.516 IV bs. 26-29 (Ex. 6.8 i)	K.620 no. 17, bs. 27-30 (Ex. 6.8 ii)
2)	K.550 I bs. 281-286 (Ex. 6.4)	K.620 no. 21, bs. 88-92 (Ex. 6.6)

As stated in Chapter 6 and in Section I here, the two tetra-chordally-based passages in question are without parallel in the

³ In this second category, see also K.478 III, where bs. 60-63 are explicitly quoted as the theme of the D major Rondo for Piano K.485 (1786).

music in other minor keys considered. Although their structural basis (the T.1/C.V.X tetrachord configuration) is a common term in Mozart's minor mode style, they are, as is necessary for a transformed citation to function as an objective/structural key characteristic, among the most characteristic and singular uses of tetrachords in Mozart.

These now require evaluation in the light of other factors. Eckelmeyer 1980 sees the Adagio of the Quintet and Pamina's aria as containing components of a "complex of recurrent melodies", other constituents of which occur in the D minor Piano Concerto K.466 of 1785 and the F minor Trennungslied "Die Engel Gottes weinen" K.519 of 1787.⁴

She identifies a fascinating resemblance between the openings of the aria, bs. 1-3, and Lied, bs. 1-4, and bs. 10-13 of the Quintet Adagio (after the introductory material of bs. 1-9), aligned on the top three staves of the second system of her Ex. 1 (ibid., p. 13).

As she observes, the harmonic organisation of the three is very similar, but the two G minor passages are most alike, with their dissonant sharp 7-6-4-2 on G and false relation between F and F sharp (Adagio, b. 13, aria, b. 2). In the Lied this corresponds to the more conventional plagal motion of b. 4, the subdominant secured, as in the G minor pieces, via the tonic major. Adagio and aria are clearly most alike in the treatment

⁴ Mann points out the similarity of its text to that of "Da schlägt" (1977, p. 349).

of this local applied dominant to iv.⁵ In addition to their common tonic pedal throughout these figures, the melodic contour is analogous although, again, the G minor pieces have the greatest affinity, the simple falling fifth of Adagio and aria, bs. 10-11 and 1-2 respectively, corresponding to an arched figure in the Lied, bs. 1-2.

Eckelmeyer in fact claims that the harmonic structures of the G minor pieces between bs. 10-17 (Adagio) and bs. 1-7 (aria) "are identical" (ibid., p. 17), although this is not strictly true: the figures of bs. 14-17 of the Adagio and 5-7 of the aria (see ibid., p. 14, 1st and 2nd systems) whilst displaying a certain melodic similarity have a slightly different harmonisation. Nevertheless, they both function as areas of dominant emphasis before tonal change. Later, her comparison of bs. 18-19 of the Adagio and 17-18 of the aria (X section) is not unequivocal melodically nor is it supported harmonically.

The only other unmistakable correlation between the two G minor pieces is that between points "H" and "I" of Eckelmeyer's example (ibid., p. 15, systems 2 and 3), the figure shown in my Ex. 6.8. There is more here than simply "recurrent melodies": she does not point out their identical underlay, the T.1/C.V.X tetrachord structure. A similar melodic figure to these bars of the G minor pieces is found in bs. 16-17 of the Lied. This, however, is only analogous to bs. 25-27 and 27-28 of the Adagio

⁵ This is a much more striking similarity than that between the openings of "Da schlägt" and "Ach ich fühl's" shown in Chapter 2 Section I, 7, Ex. 2.19.

and aria respectively, has a different continuation and does not express the T.1/C.V.X structure.

Eckelmeyer's alignment shows that after the end-dominants of these tetrachord structures a good deal of melodic similarity persists, firstly between the figures of bs. 30 f. of the Adagio and the recapitulation of the second thematic period of the aria, bs. 30 f., and secondly between the lead in to the finale of the Quintet, bs. 36-38⁶, and the aria's last vocal gesture, bs. 36-38. Clearly there are bar-correlations between Adagio and aria with respect to the placement of these correspondences, although the resemblances noted above are all I detect. There is, it seems, no large scale structural/harmonic analogy between these pieces.

Returning to "Die Engel Gottes weinen", Eckelmeyer identifies two other similarities with the aria. The first is the melodic affinity between bs. 5-8 of the Lied and bs. 3-5 of the aria (see *ibid.*, p. 14, system 1, staves 1 and 2). Both passages approach an imperfect cadence though in harmonic details they are dissimilar. Furthermore, although comparable in scale degree disposition, their rhythmic difference attenuates the connection.

The second is a resemblance between the middle portion of the strophe and part of the X section of the aria (*ibid.*, p. 15, systems 1 and 2). Although both passages function to prolong the dominant, it is again mainly a correspondence of scale degrees, with no real rhythmic or detailed harmonic equivalence.

⁶ See Ex. 8.16. Eckelmeyer omits the natural before e² in bs. 2 and 3 of the last stave of p. 15.

Having said this, however, the analogous cadences at bs. 15-16 of the Lied and bs. 26-27 of the aria are interrupted, that in "Ach ich fühl's" launching the T.1/C.V.X structure of bs. 28-30. Such an interruption does not precede the corresponding structure in bs. 25-29 of the Quintet's Adagio.

Eckelmeyer's example also shows connections between these three pieces and melodies from the Piano Concerto K.466. Most significantly, bs. 1-4 of the aria, 1-7 of the Lied and 10-13 of the Adagio are shown to have affinities to the opening solo themes of the Concerto's first and third movements (*ibid.*, p. 13, 2nd system; p. 14, 1st system). Of these, in its use of the raised seventh degree in b. 1, the Lied is closest to the Concerto (cf. K.466 I, bs. 77-78; III, bs. 4, 63-64, *ibid.*, p. 13, second system). Nevertheless the tempo and rhythmic organization of the Concerto themes counteract an undoubted similarity to the Adagio, Lied and aria in terms of scale degree succession.

How are these connections to be evaluated in the context of the present study? It is not too difficult to accept Eckelmeyer's hypothesis that "Pamina's aria is an expansion of the strophic material in the Trennungslied" (*ibid.*, p. 16). Indeed as she points out, the text of "Die Engel Gottes weinen" is a clear anticipation of that of "Ach ich fühl's", being concerned with separation. However, it seems clear that within the context of this premise, the resemblance between the two G minor pieces, Adagio and aria, outweighs any other, in terms of the parameters of "melodic contour, rhythmic function and tonal and harmonic background" - criteria for determining relationships

suggested by La Rue and cited in Eckelmeyer *ibid.*, p. 25. In particular, the opening gesture of the aria and its forebear in the Quintet and the passages based on the tetrachord structure satisfy all these conditions, unlike any other material among that collected in Eckelmeyer's Ex. 1. So although one may accept their derivation from the same complex, the detailed treatment of these two figures in Adagio and aria is key-distinctive: they constitute objective/structural characteristics.

To summarise, the following connections between G minor instrumental and vocal music have been identified:

- 1) The presence of an objective/structural characteristic, the chromatic descending fifth-progression, in "Ach ich fühl's" and "Zum Leiden".
- 2) Objective/structural transformed citation of material from K.516 in Pamina's aria and from K.550 in a later G minor section of Die Zauberflöte (the latter not identified by Eckelmeyer).

With regard to the first of these, I do not believe the connections are specific enough for any firm signification to be inferred: the texts actually articulated by the C.D.F.Ps in these two arias are different and it would be quite arbitrary to relate either of them to an instrumental example, such as the second subject of K.550 I.

In the case of the second point, however, the citations must surely count among Mozart's most outstanding, constituting

some of the most salient passages of their respective contexts. In view of this, two options are suggested:

- 1) The citation has a purely musical motivation, being solely a function of the objective/structural key characterisation of G minor.
- 2) Given the seriousness of the text in the Zauberflöte passages, the composer may have intended to make a subjective point of some kind through this characteristic.

Indeed, having defined the cited passages as objective/structural key characteristics of G minor, the conditions prevail for suggesting, as is outlined in the Introduction, that the texts of the operatic passages might represent the "subtexts" of the instrumental passages. That is, both the Quintet and Symphony may have carried a personal key-related subjective association which Mozart could make explicit by citing prominent extracts from them in vocal passages in that key with a text articulating the association.

Given that these passages comprise fractions of their parent works, albeit highly prominent ones, it is probably more accurate to say that the instrumental passages might function as points of specific signification within works generally informed or motivated by the subtext and related concepts.

If the presence of a subtext is accepted, we then come to a problem regarding its specific nature. Although "Ach ich fühl's" is the last of the group of five G minor arias whose

texts are concerned with separation and loss, the specific consequence of this general experience is Pamina's contemplation of and resolve to suicide, almost carried out - were it not for the intervention of the three boys - after she has sung the passage taken from the Symphony. If we wish to define the subtext verbally, are we to take it as concerned, on the one hand, with separation and loss or, on the other, with death? The former reading assumes that the conceptual association of G minor in solo arias is operative in instrumental contexts, whereas the latter takes the specific textual content of Pamina's G minor music into consideration.

One way of clarifying this matter is by considering any intrinsic associations carried by the material itself. It is instructive to bear in mind that two of the three passages in question are based on descending chromatic tetrachords. As is discussed in the Introduction to Chapter 6, such figures functioned throughout the tonal period as a distinct "topic" - "musical styles or figures whose expressive connotation, derived from the circumstances in which they are habitually employed, are familiar to all" (Allanbrook, cited in the Introduction to Chapter 6, ^{p. 375} _h). The concept almost universally accepted as signified by the descending chromatic tetrachord - from Climene's Lament in Cavalli's L'Egisto through the Crucifixus of Bach's B minor mass to Pamina's aria - is death and its related imagery.⁷

It may not be unreasonable, then, to suggest that the tetrachordal passages from the two G minor instrumental works may

⁷ See the extract from Cooke 1983 cited in the Introduction to Chapter 6, p. 376.

function as points of specific signification within works informed by death imagery - Mozart using distinctive articulations of a connotation as the representation of a private subjective state - which were then invoked by the key context as an objective/structural key characteristic in situations where the subtext receives verbal, public, articulation.

Nevertheless, although there were certainly biographical grounds for morbid thoughts in the Mozart of this period,⁸ the above points seem as far as one can go with the available evidence without taking a leap into the darkness of subjective speculation. The nexus connecting these undoubted musical relationships and their possible subjective correlates is not securely definable on the available evidence, although the principles involved are not thereby devalued. The degree of significance attached to the possible musical-conceptual connections suggested above must remain, in the absence of further objective data, ultimately a matter of interpretation, guided by an understanding that purely musical considerations may outweigh all others.

⁸ The deaths of three people particularly close to Mozart occurred in 1787: those of the composer's close friend Count August Klemens von Hatzfeld (30 January), his father (28 May; see Mozart's letter of 4 April in Anderson 1985, pp. 906-908) and his physician and friend Dr Sigismund Barisani (3 September; see Deutsch 1965, p. 296).

III Epilogue

As outlined in the Introduction, this study has been concerned to a large extent with style analysis, with the aim of determining whether Mozart's music in G minor is objectively - stylistically - distinctive from that in other minor keys. I believe that, in terms of the areas of enquiry pursued here and of the interpretation of their results, a case can be made for a limited, although increasing, stylistic definition of G minor. As Section II has shown, however, the relationship of this objective characterisation to subjective, extra-musical elements is highly problematic.

For reasons of space the areas of enquiry covered here necessarily afford only a limited perspective on the repertory, and doubtless much more work remains to be done if a definitive, as against my provisional, objective/structural key characterisation of G minor in Mozart is to be established. To this end, other devices and techniques, in domains other than that of pitch, surely remain to be identified and ideally require definition against a wider sample of comparison material than that to which I am restricted here.

Furthermore, an objective/structural characterisation of G minor is probably only fully definable by reference to similar characterisations of the two other minor keys in more than infrequent use by the composer, C and D. A complete picture naturally requires the isolation of objective/structural characteristics of the major keys in Mozart. If the definition of those of the

minor keys is difficult, a similar study of the major keys is many times more involved, although surely profitable.

The application of objective/structural key characterisation in evaluating the transference of key-related subjective associations in vocal music as evidenced by text-key recurrences to instrumental music is a potentially rich seam in the study of Mozart's use of both minor and major keys, though, as Section II has shown, not without ambiguity in the case of G minor.

Consequently, I hope to have demonstrated that although substantially more involved than "the game of key speculation", the investigation of Mozart's music in terms of structural and compositional features common, predominant in or exclusive to particular keys offers incomparably more to serious musical enquiry.

Appendixes

Appendix One

List of Mozart's Music in the Key of G Minor.

The incidence of G minor is divided into the following categories:

- 1) Complete works with a G minor tonic, p. 584.
- 2) Complete G minor movements in non-G minor works, p. 584.
- 3) Incomplete works/movements with a G minor tonic, p. 586.
- 4) Self-contained sections of G minor in non-G minor works or movements, subdivided:
 - i) Closed G minor sections in B flat major movements, p. 587.
 - ii) G minor trios in minuets, p. 587.
 - iii) G minor variations in G major sets, p. 588.
- 5) G minor pieces of doubtful authenticity, p. 589.

Non self-contained sections of G minor in non-G minor works are too numerous to include here.

1) Complete Works with a G Minor Tonic

Sonata Movement for Klavier	K.Anh.109b no. 3 (15p)	1764
Andante for Klavier	K.Anh.109b no.7 (15r)	1764
Symphony no. 25	K.183 (173dB)	1773
Six Variations for Violin and Piano on "Hélas, j'ai perdu mon amant"	K.360 (374b)	1780
Lied "Ihr Mädchen fliehet Damöten ja"	K.472	1785
Piano Quartet	K.478	1785
String Quintet	K.516	1787
Symphony no. 40	K.550	1788

2) Complete G Minor Movements in non-G Minor Works

Sonata for Violin, Klavier and 'Cello: Minuet	K.11	1764
Symphony	K.22	1765
<u>Grabmusik</u> : Aria, no. 2, "Betracht dies Herz"	K.42 (35a)	1767
<u>Bastien und Bastienne</u> : Recitative, no. 14, "Dein Trotz vermehrt sich"	K.50 (46b)	1768
Missa Brevis: "Benedictus"	K.65 (61a)	1769
Kassation: V	K.99 (63a)	1769
<u>Mitridate, rè di Ponto</u> : Aria, no. 4, "Nel sen mi palpita"	K.87 (74a)	1771

<u>La Betulia liberata</u> : Aria, no. 2, "Ma qual virtù"	K.118 (74c)	1771
<u>Litaniae de venerabili altaris sacramento</u> : "Tremendum"	K.125	1772
String Quartet: II	K.159	1773
<u>La finta giardiniera</u> : Aria, no. 13, "Vorrei punirti indegno"	K.196	1774
Serenade ("Haffner"): III	K.250 (248b)	1776
Missa Brevis: "Agnus Dei"	K.275 (272b)	1776
<u>Thamos, König in Ägypten</u> : no. 4	K.345 (336a)	1779
<u>Zaide</u> : Aria, no. 13, "Tiger! wetze nur die klauen"	K.344 (336b)	1779
<u>Idomeneo, rè di Creta</u> : Aria, no. 1, "Padre, germani, addio!"	K.336	1780
Sonata for Violin and Piano: I	K.379 (373a)	1781
Sonata for Violin and Piano: II	K.380 (374f)	1781
<u>Die Entführung aus dem Serail</u> : Lied, no. 2, "Wer ein Liebchen hat gefunden" and Aria, no. 10, "Traurigkeit ward mir zum Lose"	K.384	1782
Suite for Piano: Sarabande	K.399 (385i)	1782
Music to a Pantomime: no. 15	K.446 (416d)	1783
Missa: "Qui tollis"	K.427 (417a)	1783
Concerto for Piano and Orchestra: II	K.456	1784
<u>Davidde Penitente</u> (= K.427/417a): no. 7	K.469	1785
<u>Der Schauspieldirektor</u> : Aria, no. 1, "Da schlägt die abschiedsstunde"	K.486	1786

<u>Die Zauberflöte</u> : Aria, no. 17, "Ach ich fühl's"	K.620	1791
Requiem: "Rex Tremendae" and "Domine Jesu Christe"	K.626	1791

3) Incomplete Works/Movements with a G Minor Tonic

Fugue for Piano ¹	K.401 (375e)	1782
Fugue for Piano	K.154 (385k)	1782
Rondo for String Quintet ²	K.Anh.86 (516a)	1787
Movement for String Quartet	K.Anh.74 (587a)	1789
Allegro for Piano ³	K.312 (590d)	1790

¹ The last eight bars were completed by Maximilian Stadler.

² Probably a sketch for K.516 IV: see Newman 1956, pp. 293-294.

³ Bars 106, second quaver-145/146-end were completed by unknown hands. There was, until fairly recently, some confusion as to the date of this work. In K¹₃ (1862), it was dated 1788 and assigned the number K.312. In K³ (1937), Einstein redated it 1774 as K.189i, but in the 1947 Supplement he drastically revised this, placing it in the summer of 1790 and numbering it K.590d. As Tyson points out (1987, pp. 20, 30), the paper type was first used in the middle of Mozart's work on Così fan Tutte and was then available up to the end of his life, thereby confirming Einstein's final dating.

4) Self-Contained Sections of G Minor in non-G Minor Works or Movements

i) Closed G Minor Sections in B flat Major Movements

Divertimento: VI	K.287 (271H)	1777
Aria "Se al labbro mio non credi; il cor dolente": central section	K.295	1778
Scena and Rondo "Mia speranza adorata; Ah, non sai, qual pena": Recitative	K.416	1783
Concerto for Piano and Orchestra, II (<u>Romanza</u>): central section	K.466	1785
<u>Die Zauberflöte</u> , Aria no. 4, "Zum Leiden bin ich auserkoren"	K.620	1791

ii) G Minor Trios in Minuets

Sonata for Klavier and Violin, Minuet II (= Trio)	K.9	1764
Kassation: IV, Trio	K.63	1769
Divertimento: III, Trio	K.113	1771
String Quartet: III, Trio	K.172	1773
Divertimento: III, Trio	K.240	1776
Divertimento: III, Trio	K.287 (271H)	1777
Serenade: II, Trio II	K.361 (370a)	1782
String Quartet: II, Trio	K.387	1783

Trio for Piano, Clarinet and Viola: II, Trio	K.498	1786
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iii) G Minor Variations in G Major Sets

Sonata for Piano and Violin: II, variation II	K.301 (293a)	1778
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Twelve Variations for Piano and Violin on "La bergère Célimène", variation VII	K.359 (373a)	1780
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Sonata for Piano and Violin: III, variation IV	K.379 (373a)	1781
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Concerto for Piano and orchestra: III, Variation IV	K.453	1784
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Ten Variations for Piano on "Unser Dummer pöbel meint", from Gluck's <u>La rencontre imprévue</u> , variation V	K.455	1784
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Five Variations on an Andante for Piano Duet, variation IV	K.501	1786
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5) G Minor Pieces of Doubtful Authenticity

Terzetto "Tremer mi sento" ⁴	K.Anh.243a (C.7.03)	1783?
Minuet for Piano ⁵	K.Anh.136 (C.25.05)	1786?
Fantasia for Organ ⁶	K.528a (C.27.03)	1787?

⁴ See Köchel 1983, pp. 833-834.

⁵ See Köchel *ibid.*, p. 894.

⁶ See Köchel *ibid.*, p. 901.

Appendix Two

Extract from Steblin

A History of Key Characteristicsin the 18th and early 19th Centuries, 1983

Appendix A:

Catalogue of Characteristics

Imputed to Keys: G Minor (pp. 278-280)

Rousseau, Jean. Methode claire, 1691.

Sadness

Charpentier, Marc-Antoine. Règles de composition, c. 1692.

Serious and magnificent.

Masson, Charles. Nouveau traité, 1697.

Sweet and tender.

Mattheson, Johann. Das neu-eröffnete Orchestre, 1713.

Almost the most beautiful key, because it not only combines the rather serious quality of the previous key [D minor] with spirited loveliness, but also brings in an uncommon grace and kindness. Therefore, it is fitting for tender as well as for refreshing things, for longing as well as for happy ones. In short, it is suitable and thoroughly flexible to both moderate plaintiveness and tempered cheerfulness.

Rameau, Jean-Philippe. Traité de l'harmonie, 1722.

Sweet and tender.

Ribock, J.J.H. Cramer's Magazin der Musik, 1783.

The lament of a noble matron who no longer has her youthful beauty, and therefore no longer elicits sympathy, as does C minor. Its corresponding colour and aroma are: purple and violets.

Schubart, C.F.D. Ideen zu einer Ästhetik der Tonkunst, c.1784.

Discontent, uneasiness, worry about a failed scheme; bad tempered gnashing of teeth; in a word: resentment and dislike.

Knecht, Justin Heinrich. Gemeinnützlichtes Elementarwerk, 1792.

Moving.

Galeazzi, Francesco. Elementi teorico-pratici de musica, 1796.

Almost the same character as C minor, but a little less grandiose. It is suited to frenzy, despair, agitation, etc.

Grétry, André-Ernest-Modeste. Mémoires, ou Essais sur la musique, 1797.

The most pathetic after F minor.

Gervasoni, Carlo. La scuola della musica, 1800.

Soft.

Gervasoni, Carlo. Nuova teoria di musica, 1812.

Very sweet.

Gardiner, William. Stendhal's Life of Haydn, 1817.

Meek and pensive. Replete with melancholy.

Castil-Blaze, F.-H.-J. Dictionnaire de musique moderne, 1821.

Brings tenderness into the soul.

Schrader, J.A. Kleines Taschenwörterbuch der Musik, 1827.

Expresses discontent, resentment and bitterness. This key depicts fear and trembling. (Mozart's Requiem: "Herr, du strafest freche Sünder.") Misery and grief. (Chorale: "O Traurigkeit.")

Weikert, Henri. Kunstwörterbuch, 1827.

Uneasiness, resentment, and dislike.

Ebhardt, G.F. Die höhern Lehrzweige der Tonsetzkunst, 1830.

Sense of compassion, apathy, but also despair.

Gathy, August. Musikalisches Conversations-Lexicon, 1835.

The key of folk poetry, which knows how to express not only the true bliss of love but also its own tears in utmost simplicity.

Schilling, Gustav. Universal-Lexicon der Tonkunst, 1835-36.

Considered from an aesthetical point of view, this key is best suited to the expression of bitter feelings: its sound expresses discontent, uneasiness, worry about a failed scheme; it is the key of bad-tempered gnashing of teeth, of resentment and dislike, of self-accusation, of vacillation between wanting and abstaining, of struggle between decision and deliberation. Therefore, it modulates gladly to the keys of E flat and B flat majors, the keys of love and hope, as for example in the two recitatives "Himmel! träum' ich oder wach' ich?" and "Höre mich! warum fliehst du?" in Mozart's opera Così fan tutte (first and second acts), where the key of G minor sounds as the tonic throughout. These pieces, in place of still many others and as the first characteristic examples occurring to us, can serve here for our interpretation. In its own harmonic relationships, this key also loves to appropriate the minor ninth chord on its dominant, which powerfully moves the listener's soul to the most extreme passionate state.

Hand, Ferdinand. Ästhetik der Tonkunst, 1837.

G minor cannot be directly characterised, following Schubert, by discontent, resentment and dislike. In this key melancholy unites with joy, and depression with cheerfulness; thus, it represents grace with a touch of sadness, the sublime in romantic colouring, the tragic-sentimental. The [musical] treatment can raise all of this to the expression of discontent and dislike, since that outweighs a restrictive element. As the ideal for this key, who does not have in his mind Mozart's symphony, which I would like to compare with Goethe's Iphigenia. If passion lies stamped on it, so it still consists of the purest discretion, and does not appear adventurous or extravagant; dignity is held upright, and beauty is transfigured to the most love-worthy state. But the whole is permeated by a secret pain, and even where the feelings gain lively motion and bright energy, a touch of melancholy encompasses them. In all this the master [Mozart] has handled the key with matchless skill. In the Menuett, the expression becomes even frightful. Other goals certainly lead to consolation in suffering; others indicate ecstasy in tears; all of which this key conveys. In Schubert's song "Der Wanderer an den Mond" op. 80, in which inner longing is expressed, the transition to major at the words "Du aber wanderst auf und ab" produces a very moving effect.

Berlioz, Hector. Grand traité d'instrumentation, 1843.

Melancholy; tolerably sonorous; soft.

Appendix Three

Extracts from Mies

Der Character der Tonarten: Eine Untersuchung, 1948

Extract 1: from Tables pp. 176-185.

Key: G minor

Tempered pieces

No basic character. Mostly medium tempo. Many compound meters. Predilection for recurring, ostinato rhythms and motives, but of different characters, then unconventional/original themes.

Beethoven

Rare: no Basic Character. No significant pieces in G minor.

Brahms

No Basic Character, but some small groups [: ...]

Remarks

No Basic Character.

Extract 2: Tables pp. 186-189.

Key: s, Slow; m, moderate; f, fast. B/C, Basic Character; S/P, Style Phase; G/C, General Character; G/B/C, General Basic Character.

I: Tempered/cyclic works of Baroque, Classical and Romantic periods; specific works numbered 1, 2, etc.

II: Works of Beethoven.

III: Works of Brahms.

Key	Meter	Tempo	Character	Contributory Factors	Range	Remarks
A	even	mostly m	powerful, energetic, gestured	dramatic development	I	B/C
	not C			contrasted		
	not Cu.[?] 2/2	Andan- tino	simple, sad, folk-like		III	S/P
		m/f	exotic		III	S/P
E				ostinato rhythms	I/II	
		m	simple, sad, longing		III	S/P

Key	Meter	Tempo	Character	Contributory Factors	Range	Remarks
B	even	m	full of meaning	individual motives and rhythms	I	B/C
	even	s	painful, full of meaning, longing, resigned		III	S/P
	un-even, 2/4, 6/8	m	painful, but gentle, even charming		III	S/P
	even	f	very painful, dramatic, stirring	strong movement	III	S/P
F Sharp	even	m	melancholy, autumnal	mostly ending in the minor	III	S/P
C Sharp		m	serious, pathetic, energetic	frequently chromatic	I 1-3	1 B/C
		s	melancholy		I 1-3	2 B/C
		f	excited		I 1-3	3 B/C
		s	restful, not pathetic	not chromatic	I 4	S/P
G Sharp	un-even 2/4, 6/8	s-m	cantabile, still, melancholy		I (not safe for II/III)	B/C
A Flat	-	-	-	-	-	-

Key	Meter	Tempo	Character	Contributory Factors	Range	Remarks
E Flat	even not Cu. 2/2	s	restful, very serious, not without energy, in III, mesto	upward-leaping figures, frequent moving figuration	I, III	B/C
	even 3/4 in III	f	extremely passionate and aggressive	intense sound [loud]	I 3, III (rare)	S/P
B flat	C, 2/2, 6/3, 3/2	s	serious, broad, large-scale	powerful melodic arches	I	1 B/C
	2/4 6/8	s	melancholy		I	2 B/C
F	C	s	serious, melancholy, full of expression	chromatic themes	I 1	S/P
	C	f	energetic, not amiable, appassionato	loud, moving figures	I 3, II, III	G/B/C
	even, rarely C	s	resigned	only vocal pieces, most ending in the minor	III	S/P
C	C, 2/2, 3/4	f	passionate, combative, powerful, con brio	triadic themes with driving elements	II (not late)	S/P
	even	m-f	sinister, ghostly	sotto voce, con sordino	III	S/P

Key	Meter	Tempo	Character	Contributory Factors	Range	Remarks
G	-	-	-	-	-	-
D		m	grand, pleasant, delightful flowing		I 1	S/P
	all	all	death, fate, tragedy, dramatic, gestured		I 2-4, II, III	G/C

Extract 3: Table p. 220.

Key [pg. no. in Lüthy 1931]	Characterisation after Lüthy	Abbreviation of p. 186 ff.
E major [pp. 43-45]	Belongs to elevated, unworldly moments, scenes of extreme expectation, the pale shimmer of lightly ruffled waves.	Solemn, restful, vocal [song-like], inward, lacking contrasts, religious, 4/4, slow I, II, III (vocal).
A major [pp. 45-48]	The key of happy mankind, increasing feeling for life, known as the expression of beauty and brilliance.	Charming, light, serenade-like; in Brahms swinging melody, unevenly composed; middle; I 3, II (early works), III.
D major [pp. 48-51]	Associated with festive splendour, military courage, scenes of vengeance and the grotesque, buffo arias of no depth of feeling.	1) Brilliant, virtuosic, somewhat objective; fanfares, decorations, even, middle, quick; I, II. 2) march-key, joy; even; middle, quick, II.
C-G-F majors [pp. 56-61; 51-56; 61-66]	These neutral keys are used predominantly for simple men.	G major: simple, cheerful, uncomplicated; uneven, 2/4 6/8; middle, quick; I, II, III (rare). F major: friendly, moderate natural; rare C; middle; I, II, III.
C major [pp. 56-61]	As the key of truth serves frequently for thanks and noble testimonies, for dry statements of fact, for didactic lectures and admonition.	C major: 1) objective, external, impersonal, C, 2/2; middle, quick I, II, III. 2) majestic; C, 2/2; slow; I, II, III.

B flat
major
[pp. 66-70]

Heartfelt feelings are announced in soft B flat major.

1) Merry, joking, not uncomplicated; not C; middle, I, II, III.
[2)] con brio, marchlike; C; quick; II (instrumental).

E flat
major
[pp. 70-75]

Heartfelt feelings are announced in emotional E flat major, which is not only a key of deep love, but also of the tormented pains of love.

1) Measured, serious, C; slow, middle; I.
2) lamenting, simple, felt; uneven, put together [sectional?]; middle; I.
3) full of energy, virtuosic; C; quick; I.
4) charming, gracious, not cheerful; not C; middle; III.
5) Associated with the sound of the horn; I 3, II, III.

A flat
major
[pp. 75-76]

In its sphere lie only sombre scenes.

Cantabile, still, full of feeling, in Brahms longing; not C; slow-middle; I, II, III.

[Minor Keys
pp. 77 ff.]

[tragedy and passion]

Appendix Four

Texts for Chapter 2

I Solo Arias

Grabmusik (K.42 (35a)), no. 2

Betracht dies Herz und frage mich,
 wer hat die Kron' gebunden,
 von wem sind diese Wunden?
 Sie ist von mir und doch für mich.

Sieh, wie es Blut und Wasser weint,
 hör! was die Zähren sagen,
 die letzen Tropfen fragen,
 ob es mit dir nicht redlich meint,

ergib dich, hartes Herz,
 zerfließ in Reu und Schmerz.

(local Salzburg poet?)

See this heart and ask me,
 who has bound the crown,
 from whom are these wounds?
 they are from me and yet for me.

See how it weeps blood and water,
 hear what the tears say,
 the last drops ask!
 if it is honest to you.

Yield, hard heart,
 dissolve in remorse and pain.

Mitridate, rè di Ponto (K. 87 (74a)), no. 4

Nel sen mi palpita dolente il core;
 mi chiama a piangere il mio dolore;
 non so resistere, non so restar.

Ma se di lagrime umido ho il ciglio,
 è solo credimi il tuo periglio
 la cagion barbara del mio penar.

(Vittorio Amadeo Cigna-Santi)

My heart is beating painfully in my bosom;
 My anguish is provoking me to tears;
 I cannot stand it; I cannot keep calm.

However, if my lashes are moist with tears,
 Believe me, it is only the danger you are in
 Which is the cruel cause of my suffering.

(Alan Bullock)

La Betulia liberata (K.118 (74c)) no. 2

Ma qual virtù non cede fra tanti oggetti e tanti
 ad avvilir bastanti il più feroce cor?

Se non volendo ancora si piange,
 si piange agli altrui pianti,
 se impallidir talora ci fa l'altrui pallor?

(Giovanni Metastasio)

But what virtue does not yield among so very many things
 which are enough to discourage the most fierce heart?

When not wishing to one still cries,
 does one cry at the tears of another,
 when the pallor of others at times causes us to turn pale?

(Judith Kelly)

La finta giardiniera (K.196) no. 13

Vorrei punirti indegno,
 vorrei strapparti il core,
 ardo nel sen di sdegno,
 ma mi trattiene amore,
 che sospirar mi fa.

Questa mercede ingrato
 tu rendi all' amor mio?
 Ah! mi confondo oh Dio,
 fra l'ira e la pietà.

(Ranieri de' Calzabigi/Marco Coltellini)

To know that you were punished,
and to appease my rage,
I would gladly tear, you villain,
your false heart to pieces,
if I didn't love you so much.

Is this how you repay my love,
and my heart's devotion?
Ah, I cannot decide
whether vengeance or love is the stronger!

(anon.)

Zaide (K.344 (336b)) no. 13

Tiger! wetze nur die Klauen,
freu' dich der erschlichenen Beut'.
Straf' ein törichtes Vertrauen
auf verstellte Zärtlichkeit.
Komm' nur schnell und töt' uns beide,
saug' der Unschuld warmes Blut.
Tiger! reiß' das Herz vom Eingeweide
end ersätt'ge deine Wut.

Ach mein Gomatz! mit uns Armen
hat das Schicksal kein Erbarmen.
Nur das Tod
endigt unsre herbe Not.

(Johann Andreas Schachtner)

Tiger! sharpen your claws,
gloat over the prey you stalked.
Punish a foolish trust
in simulated tenderness.
Come quickly and kill us both,
lap the warm blood of innocence.
Tiger! tear the heart from our entrails,
and sate your rage.

Ah my Gomatz! for us poor wretches
Fate has no pity.
Only death
will end our harsh misery.

(anon.)

Idomeneo, rè di Creta (K.366) no. 1

Quando avran fine omai l'aspre
 sventure mie? Ilia infelice!
 Di tempesta crudel misero avanzo,
 del genitor, e de' germani priva
 del barbaro nemico misto col
 sangue vittime generose
 a qual sorte più rea ti riserbano i Numi?
 Pur vendicaste voi.
 di Priamo e di Troia i danni e l'onte?
 Però la flotta Argiva,
 e Idomeneo pasto forse sarà d'orca
 vorace...ma che mi giova, o ciel!
 se al primo aspetto di quel prode Idamante,
 che all'onde mi rapì, l'odio deposi,
 e pria fu schiavo il cor, che m'accorgessi
 d'essere prigioniera.
 A qual contrasto, oh Dio! d'opposti affetti
 mi destate nel sen odio ed amore!
 Vendetta deggio a chi mi diè la vita,
 gratitudine a chi vita mi rende...
 o Ilia! o genitor, o prence, o sorte!
 o vita sventurata, o dolce morte!
 Ma che? m'ama Idamante?
 Ah no; l'ingrato per Elettra sospira,
 e quell'Elettra è mia rivale.
 Quanti mi siete intorno,
 carnefici spieteti?
 orsù, sbranate vendetta, gelosia, odio,
 ed amore, sbranate sì quest'infelice
 core.

Padre, germani, addio!
 voi foste, io vi perdei.
 Grecia, cagion tu sei,
 E un greco adorerò?
 D'ingrata al sangue mio
 sò, che la colpa avrei;
 Ma quel sembiante, oh Dei!
 Odiare ancor non sò.

(Giambatti Varesco)

When will my harsh misfortunes
 ever end? Unhappy Ilia!
 Wretched survivor of the cruel storm,
 bereft of father and brothers,
 generous victims, their blood
 mingling with that of the barbarous foe; what
 grimmer fate have the gods in
 store for you? Yet, you same gods did
 avenge the ruin and shame of Priam
 and Troy? For the Greek fleet

and Idomeneo may have fallen prey to
 a ravenous sea-monster...but what avails it, o heaven,
 that at first sight of brave Idamante
 who snatched me from the waves,
 I banished my hate and my heart
 was enslaved before I realised I was
 a prisoner. Ah what a conflict,
 oh God, of contrary emotions you
 awaken in my breast, hate and love!
 I owe vengeance to him who gave
 me life, gratitude to him who
 restored it!...Oh, Ilia, oh, father,
 oh, prince, oh, bitter fate! Oh, wretched
 life, oh, sweet death!
 But stay. Idamante loves me? Ah, no;
 the ungrateful one sighs for Elettra,
 and that Elettra is my rival.
 How many of you surround me,
 merciless executioners?
 Come then! Revenge, jealousy, hate
 and love, yes, rend apart this unhappy
 heart.

Father, brothers, farewell!
 You are no more, I lost you.
 Greece, you are the cause,
 yet shall I love a Greek?
 I know that I should be blamed
 for ingratitude to my kin;
 but, oh Gods, I still cannot
 hate that countenance.

(anon.)

Die Entführung aus dem Serail (K.384) no. 10

Welcher Wechsel herrscht in meiner Seele
 Seit dem Tag, da uns das Schicksal trennte!
 O Belmonte! hin sind die Freuden,
 Die ich sonst an deiner Seite kannte!
 Banger Sehnsucht Leiden
 Wohnen nun dafür in der beklemmten Brust.

Traurigkeit ward mir zum Lose,
 weil ich dir entrissen bin.
 Gleich der wurmzernagten Rose,
 Gleich dem Gras in Wintermoose
 Welkt mein banges Leben hin.
 Selbst der Luft darf ich nicht sagen
 Meiner Seele bittern Schmerz,
 Denn, unwillig ihn zu tragen,
 haucht sie alle meine Klagen
 Wieder in mein armes Herz.

(Gottlieb Stephanie)

What a change there is in my soul!
 since the day when Fate separated us!
 O Belmonte, those joys are gone
 which once I knew at your side!
 The sufferings of troubled desire
 have taken their place in my anguished
 breast.

Sadness has become my lot,
 Because I am torn from you.
 Like the cankered rose,
 like grass in winter moss,
 my troubled life fades away.
 Even to the breeze I may not tell
 my soul's bitter pain,
 for, unwilling to carry it,
 it breathes all my laments
 back into my poor heart.

(Peter Branscome)

Der Schauspieldirektor (K.486) no. 1

Da schlägt die Abschiedsstunde,
 um grausam uns zu trennen.
 Wie werd' ich leben können,
 o Damon, ohne dich?
 Ich will dich begleiten,
 im Geist dir zu Seiten
 schweben um dich.
 Und du, und du,
 vielleicht auf ewig
 vergißt dafür du mich!
 Doch nein!
 wie fällt mir sowas ein?
 Du kannst gewiß nicht treulos sein,
 ach nein, ach nein.

Ein Herz, das so der Abschied kränket
dem ist kein Wankelmut bekannt!
Wohin es auch das Schicksal lenket,
nichts trennt das festgeknüpfte Band.

(Gottlieb Stephanie)

The hour of parting strikes
that so cruelly sunders us.
How can I live,
O Damon, without you?
I will go with you
in spirit by your side,
to hover near you.
And you, and you
perhaps for ever
will forget me!
But no!
How can I think such a thing?
You surely cannot be untrue,
ah no, ah no.

A heart that is grieved by parting
cannot be inconstant!
Wheresoever fate may guide it,
nothing can break the link that binds us.

(anon.)

Die Zauberflöte (K.620) no. 4

O zittre nicht, mein lieber Sohn!
Du bist ja schuldlos, weise, fromm.
Ein Jüngling, so wie du, vermag am besten,
Dies tiefgebeugte Mutterherz zu trösten

Zum leiden bin ich auserkoren,
Denn meiner Tochter fehlet mir;
Durch sie ging all mein Glück verloren:
Ein bösewicht entfloh mit ihr.
Noch seh ich ihr Zittern,
Mit bangem Erschüttern
Ihr ängstliches Beben
Ihr schüchternes Streben.
Ich musste sie mir rauben sehen:
"Ach helft!" war alles, was sie sprach;
Allein, vergebens war ihr Flehen,
Denn meine Hilfe war zu schwach.

Du wirst sie zu befrein gehen,
 Du wirst der Tochter Retter sein.
 Und werd ich dich als Sieger sehen,
 So sei sie dann auf ewig dein.

(Emmanuel Schickaneder/Ludwig Giesecke)

O tremble not, fear not, my son,
 For thou are pure, wise, innocent.
 Perchance a youth like thee at long last may
 To my poor mother's heart some comfort lay.

Fate hath decreed me doomed to suffer,
 My only child is lost to me;
 In her my joy is gone for ever,
 An evil fiend reft her from me.
 I still see her tremble
 In anguish and terror;
 How shrinking in loathing
 'Gainst fear she is striving.
 I looked on helpless as they stole her;
 "Ah help!" was all the word she spake;
 But yet in vain was all her pleading,
 My help, my succour were too weak.

So shalt thou go to bring her freedom,
 Thou shalt my daughter's saviour be;
 And when I see thee here the victor
 I for thine own will give her thee.

(anon.)

Die Zauberflöte (K.620) no. 17

Ach, Ich fühl's, es ist verschwunden,
 Ewig hin der liebe Gluck!
 Nimmer kommt ihr, Wonnestunden,
 Meinem Herzen mehr zurück!
 Sieh, Tamino, diese Tränen
 Fliessen, Trauter, dir allein.
 Fühlst du nicht der Liebe Sehnen,
 So wird ruh im Tode sein!

(Emmanuel Schikaneder/Ludwig Giesecke)

Ah, I know it, all is gone now.
 Gone for ever love divine!
 Now no more sweet hours of rapture
 Come to cheer this heart of mine!
 Lo, Tamino, see my weeping,
 These my tears for thee do flow.
 If thou feel no lover's yearning,
 Yet in death true peace I'll know!

(anon.)

II. Other Solos

1) Concert Arias

K.295

Se al labbro mio non credi,
 cara nemica mia,
 aprime il petto e vedi,
 qual sia l'amante cor.

Il cor dolente e afflitto,
 ma d'ogni colpa privo,
 se pur non è delitto,
 un innocente ardor.

(Antonio Salvi?)

If you do not believe my lips,
 my dear enemy,
 open my breast and you will see,
 what a loving heart may be.

My aching and afflicted heart,
 but guiltless,
 unless an innocent passion
 be a crime.

(Judith Kelly)

K.416

Mia speranza adorata! ah, troppo è a noi l'ira del ciel funesta;
 L'ultima volta è questa, ch'io ti stringo al mio seno.
 Anima mia, io più non ti vedrò, deh, tu l'assisti, tu per me la
 consola.
 Addio, Zemira, ricordati di me! Senti...che vedo? tu piangi, o
 mio tesoro,
 oh, quanto accresce quel pianto il mio martir.
 Chi prova mai stato peggior del mio!
 Addio per sempre, per sempre, amata sposa, addio!

(Gaetano Sertor, Zemira.)

My beloved hope! ah! Heaven's wrath is too harsh towards us;
 This is the last time I shall clasp you to my bosom.
 Oh my beloved, I shall see you no longer. I pray you,
 give her succour, console her for me.
 Farewell, Zemira, remember me! Listen...what's this I see?
 You weep my, dearest;
 Oh how those tears increase my suffering!
 Who ever experienced a fate worse than mine?
 Farewell for ever, for ever, my beloved bride, farewell!

(Alan Bullock)

2) Lieder

Die Entführung aus dem Serail (K.384) no. 2

Wer ein Liebchen hat gefunden,
 Die es treu und redlich meint,
 Lohn' es ihr doch tausend Küsse,
 Mach' ihr all das leben süsse,
 Sei ihr Tröster, sei ihr Freund.
 Trallalera, trallalera!

Doch sie treu sich zu erhalten,
 schliess' er Liebchen sorglich ein;
 Denn die losen Dinger haschen
 Jeden Schmetterling, und naschen
 Gar zu gern vom fremden Wein.
 Trallalera, trallalera!

Sonderlich beim Mondenscheine,
 Freunde, nehmt sie wohl in acht!
 Oft lauscht da ein junges Herrchen,
 Kirrt und lockt das kleine Närrchen
 Und dann, Treue, gute Nacht!
 Trallalera, trallalera!

(Gottlieb Stephanie)

He who his true love's discovered,
 Loves her dearly and sincerely,
 Her rewards with countless kisses,
 Makes her whole life sweetness merely.
 Be her lover, be her strength!
 Trallalera, trallalera!

Yet to keep her faithful to him
 Will he keep his loved one closely;
 Else might a butterfly now steal her
 Eager such strange fare to savour.
 Trallalera, trallalera!

And especially by moonlight,
 Ah, my friends, then have a care!
 Often is a young man lurking,
 Lures and tempts her unaware.
 Ah then, fidelity, farewell!
 Trallalera, trallalera!

(anon.)

K.472

Ihr Mädchen flieht Damöten ja!
 Als ich zum erstenmal ihn sah,
 da fühlt' ich, so was fühlt' ich nie,
 mir ward, ich weiss nicht wie,
 ich seufzte, zitterte,
 und schien mich doch zu freu'n;
 glaubt mir, er muss ein Zaub'rer sein.

Sah ich ihn an, so ward mir heiss,
 bald ward ich roth, bald ward ich weiss,
 zuletzt nahm er mich bei der Hand;
 wer sagt mir, was ich da empfand?
 ich sah, ich hörte nichts,
 sprach nichts als Ja und Nein;
 glaubt mir, er muss ein Zaub'rer sein.

Er führte mich in dies Gesträuch,
 ich wollt' ihn flieh'n und folgt' ihm gleich;
 er setzte sich, ich setzte mich;
 er sprach, nur Sylben stammelt' ich;
 die Augen starrten ihm,
 die meinen wurden klein;
 glaubt mir, er muss ein Zaub'rer sein.

Entbrannt drückt' er mich an sein Herz,
 was fühlt' ich! welch ein süsser Schmerz!
 ich schluchzt, ich athmete sehr schwer,
 da kam zum Glück die Mutter her;
 was würd', o Götter,
 sonst nach so viel Zauberei'n,
 aus mir zuletzt geworden sein!

(C.F. Weisse)

Ye maids, of Damon all beware!
 When first I saw his face so fair,
 I felt at once, I know not why,
 A strange delightful ecstasy,
 I sighed and trembled sore,
 Yet joyful seemed to be,
 In truth a sorcerer is he.

On him I gazed with charmed sight,
 Blushed rosy red and then grew white!
 And when he took my hand in his,
 Ah! who can tell how deep my bliss!
 And dumb I then became and naught I
 seemed to see:
 In truth a sorcerer is he!

He led me to a verdant glade,
 And swift I followed undismayed,
 He sat him down beside me there,
 And spake the words I could not hear!
 His eyes that gazed in mine like torches
 seemed to be:
 In truth a sorcerer is he!

And then he clasped me to his heart!
 And then I felt a strange sweet smart!
 My breath came quick, my heart beat high.
 Just then by chance, came my mother by!
 Or else, ye gods above, with all his sorcery,
 Who knows what had become of me?

(anon.)

III Ensembles

Bastien und Bastienne (K.50 (46b)) no. 14

Bastien

Dein Trotz vermehrt sich durch mein Leiden?
 Wohlan! den Augenblick
 Hol' ich zu deinen Freunden
 mir Messer, Dolch und Strich.

Bastienne

Viel Glück zum kalten Bad!

(Friedrich Wilhelm Weiskern/Andreas Schachtner

Bastien

Your spite is increased by my suffering?
 All right! instantly
 to please you I shall go and find
 myself a knife, dagger and rope.

Bastienne

Good luck with your cold bath!

(anon.)

Die Entführung aus dem Serail (K.384) no. 16, Andante.

Belmonte

Doch ach, bei aller Lust
 Empfindet meine Brust
 Noch manch geheime Sorgen!

Konstanze

Was ist es, Liebster, sprich!
 Geschwind, erkläre dich!
 O halt mir nichts verborgen!
 nichts verboren, nichts verborgen!

Belmonte

Man sagt-man sagt-du seist-

Belmonte

But ah, despite all this joy
 my heart still feels
 many a secret care!

Konstanze

What is it, dearest, speak!
 Quick, explain!
 Oh keep nothing hidden from
 me, nothing hidden!

Belmonte

I'm told-I'm told-you are-

Konstanze	Konstanze
Nun weiter?	Go on!
Pedrillo	Pedrillo
Doch Blondchen, ach, die Leiter! Bist du wohl soviel wert?	But Blonde, ah, the ladder! Are you really worth so much?
Blonde	Blonde
Hans Narr, schnappt's bei dir über? Ei, hättest du nur lieber Die Frage umgekehrt.	Blockhead, are you mad? You would have done better to reverse the question.
Pedrillo	Pedrillo
Doch Herr Osmin, doch Herr Osmin-	But Osmin, but Osmin-
Blonde	Blonde
Lass hören!	Let's hear it!
Konstanze	Konstanze
Willst du dich nicht erklären?	Won't you explain?
Belmonte	Belmonte
Man sagt-	I'm told-
Pedrillo	Pedrillo
Doch Herr Osmin-	But Osmin-
Belmonte	Belmonte
Du seist-	you are-
Pedrillo	Pedrillo
Doch Herr Osmin-	But Osmin-
Konstanze	Konstanze
Nun weiter!	Go on!
Blonde	Blonde
Lass hören!	Let's hear it!

Konstanze

Willst du dich nicht erklären?

(Gottlieb Stephanie)

Konstanze

Won't you explain?

(anon.)

Così fan tutte (K.588) no. 18 (Finale, Act I), Allegro.

Ferrando, Guglielmo

Si mora, sì, si mora,
Onde appagar le ingrante.

Don Alfonso

C'è una speranza ancora;
Non fate, oh Dei, non fate.

Fiordiligi, Dorabella

Stelle! che grida orribili!

Ferrando, Guglielmo

Lasciatemi!

Don Alfonso

Aspettate!

Ferrando, Guglielmo

L'arsenico mi liberi
Di tanta crudeltà.

Fiordiligi, Dorabella

Stelle, un velen fu quello?

Don Alfonso

Veleno buono e bello,
Che ad essi in pochi istanti
La vita toglierà.

Fiordiligi, Dorabella

Il tragico spettacolo
Gelare il cor mi fa.

Ferrando, Guglielmo

Let us die, yes, let us die,
To appease the ingrates!

Don Alfonso

There is one hope still;
don't do it, Oh God, don't do it!

Fiordiligi, Dorabella

Heavens! What horrible cries!

Ferrando, Guglielmo

Let me go!

Don Alfonso

Wait!

Ferrando, Guglielmo

Let arsenic deliver me
From such cruelty.

Fiordiligi, Dorabella

My stars, was that a poison?

Don Alfonso

A poison, right and proper,
which in a few minutes
will take life from them.

Fiordiligi, Dorabella

The tragic sight
makes my heart freeze.

Ferrando, Guglielmo

Barbare, avvicinatevi:
D'un disperato affetto
Mirate il tristo effetto
E abbiate almen pietà.

Fiordiligi, Dorabella

Il tragico spettacolo!
Gelare il cor mi fa!

Tutti

Ah che del sole il raggio
Fosco per me diventa.
Tremo, le fibre e l'anima
Par che mancar si senta,
Nè può la lingua o il labbro
Accenti articolare.

(Lorenzo da Ponte)

Ferrando, Guglielmo

Cruel ones, approach:
see the dire effect
of a desperate love,
and have pity at least.

Fiordiligi, Dorabella

The tragic sight!
It makes my heart freeze!

All

Ah, the sun's ray
becomes dark for me.
I tremble, I seem to feel
my soul, my fibre fail.
Nor can my tongue or lip
utter a word.

(William Weaver)

IV. Choral

K.65 (61a)

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Blessed is He that cometh in the name of the Lord.
Hosanna in the highest.

K.125

Tremendum ac vivificum Sacramentum,
miserere nobis.

Awe-inspiring and life-giving mystery,
have mercy on us.

K.275 (272b)

Agnus dei,
qui tollis peccata mundi,
miserere nobis.
Dona nobis pacem.

Lamb of God,
 who takest away the sins of the world,
 have mercy on us.
 Grant us peace.

K.427 (417a)

Qui tollis peccata mundi,
 miserere nobis.
 Qui tollis peccata mundi,
 suscipe deprecationem nostram.

Who takest away the sins of the world,
 have mercy on us.
 Who takest away the sins of the world,
 receive our prayer.

K.469 no. 7

Se vuoi puniscimi,
 ma pria, Signore, lascia che almeno,
 che sfoghi, che si moderi il tuo sdegno, il tuo furor.

Vedi la mia pallida guancia inferna
 Signore, deh, sanami, deh porgimi soccorso aita
 Signor tu puoi.

(Lorenzo da Ponte)

If you wish punish me,
 but first, Lord, allow at least
 that your wrath be vented,
 that your rage be controlled.

You see my pale dreadful cheek
 Lord, ah, heal me, ah help me
 Lord you can.

(Judith Kelly)

K.626

Rex tremendae majestatis,
 qui salvandos salvas gratis,
 salva me fons pietatis!

Thou, O awe-inspiring Lord,
 saving e'en when unimplored,
 save me, mercy's fount adored!

(F.X. Lazance)

Domine Jesu Christe, Rex gloriae
libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu
libera eas de ore leonis
ne absorbeat eas tartarus, ne cadant in obscurum
sed signifer sanctus Michael repraesentet eas in lucem sanctam
quam olim Abrahae promisisti et semini ejus.

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell and from the deep pit;
Deliver them from the lion's mouth,
that hell engulf them not, nor they fall into darkness;
But that Michael, the holy standard bearer, bring them into the
holy light,
Which Thou once didst promise to Abraham and his seed.

(F.X. Lazance)

Appendix Five

Minuets and Trios in Other Minor Keys

Items given in bold are discussed in Chapter 3.

Sonata for Klavier and Violin	K.8	1763	Menuetto II	B flat
Sonata for Klavier and Violin or Flute	K.13	1764	Menuetto II	D
Minuet with Minore for Klavier	K.15i K.15k	1764	Minore	A
Contredanse with Minore for Klavier	K.151	1764	Minore	A
Rondeau with Minore for Klavier	K.15s	1764	Minore	A
Sonata for Klavier and Violin	K.29	1766	II, Trio	D
Symphony	K.76 (42a)	1767	III, Trio	D
Sonata for Violin and Bass or for Klavier	K.46d	1768	Menuetto 2do	C
Serenade	K.100 (62a)	1769	VII, Trio	D
Symphony	K.95 (73n)	1770	III, Trio	D
Symphony	K.110 (75b)	1771	III, Trio	E
Symphony	K.114	1771	III, Trio	A
Divertimento	K.131	1772	III, Trio III	D
Symphony	K.132	1772	III, Trio	C
Quartet	K.158	1773	III [Trio]	F

Divertimento	K.205 (167a)	1773	IV, Trio	D
Serenade	K.185 (167a)	1773	VI, Trio	D
Quartet	K.170	1773	II, Trio	C
Quartet	K.173	1773	III	D
Serenade	K.203 (189b)	1774	VI, Trio	D
Divertimento	K.247	1776	III, Trio	D
Serenade ("Haffner")	K.250 (248b)	1776	V, Trio	D
Divertimento	K.334 (320b)	1779	V, Trio I V, Trio II	D B
Serenade	K.361 (370a)	1781	IV, Trio I	B flat
Serenade	K.375	1781	II, Trio	C
Serenade	K.388 (384a)	1782	III	C
Quartet	K.421 (417b)	1783	III	D
Five Divertimenti no. III	K.439b	1783	IV, Trio	B flat
Quartet	K.465	1785	III, Trio	C
Twelve Wind Duos no. II	K.487 (496a)	1786	Trio	A
Quartet ("Hoffmeister")	K.499	1786	II, Trio	D
Twelve Minuets no. VI	K.568	1788	Trio	D
Quintet	K.581	1789	III, Trio I	A

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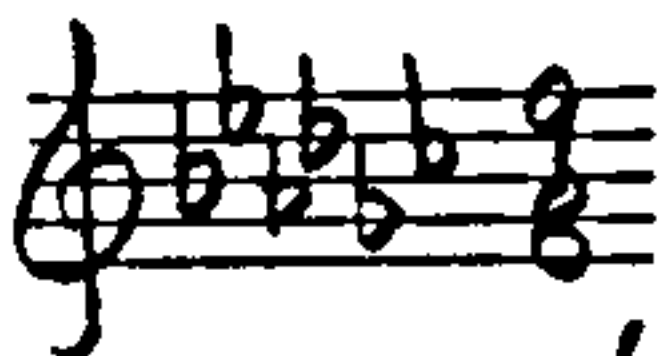
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