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TEXTURE AND SONATA FORM IN THE LATE STRING CHAMBER MUSIC OF HAYDN AND MOZART. (VOLUMES I AND II)

City University of New York PH.D. 1981

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TEXTURE AND SONATA FORM IN THE LATE STRING CHAMBER MUSIC OF HAYDN AND MOZART

BY

MAUD ALICE TRIMMER

VOLUME I

DISCUSSION AND ANALYSES

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1981

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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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date

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Abstract

TEXTURE AND SONATA FORM IN THE LATE STRING

CHAMBER MUSIC OF HAYDN AND MOZART

by

Maud Alice Trimmer

Adviser: Professor Carl E. Schachter

The aspect of textural activity that deals with the dynamic interaction between principal and subordinate voices has special relevance for late eighteenth-century chamber music. Although considerable attention has been given to the historical development of this aspect of style, too little analytic attention has been paid to its role in delineating form. This study is an investigation into that role. The first volume consists of a description of how the classification and system of score annotation were developed, followed by analyses of the textural activity in the first movements of twenty-seven string quartets and quintets: Haydn's Opus 33, Opus 76, Nos. 1-4, Opus 77 and Mozart's ten "celebrated" string quartets and his five later string quintets, K. 406 (516b), K. 515, K. 516, K, 593, and K. 614. The discussions of these first movements focus primarily on the expositions; scores for the complete movements, annotated to show changes of texture, are contained in Volume II.

The system of score annotation developed for this study uses graphic symbols combined with the full score. These annotations provide a graphic representation of the type of textural activity in progress, and thus facilitate the discussion of connections between textural and thematic events. The classification on which the graphic symbols are

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based consists of seven types of texture that are subdivisions of three categories: accompanied melody, motivic permeation, and polyphonic style.

The organization of texture in the expositions studied seems to be closely connected to two aspects of sonata form: the polarity that results from the movement to a second key during the exposition and the degree of thematic homogeneity in the exposition. These two issues seem to be especially closely linked in the works studied because the works with the most heterogeneous themes (Mozart's "Haydn" quartets) have the most consistent textural linkages between first and second groups.

In Opus 33, the most striking characteristic is a marked contrast of texture between first and second groups; in most of the expositions, this plan is realized by concentrating the most intense textural activity after the transition: the first group and often much of the transition are dominated by accompanied melody, the second group by motivic permeation. This arrangement of texture occurs in a context of homogeneous thematic material throughout the exposition and seems to be linked with a contrasting treatment of cadences in the first and second groups.

In Mozart's six quartets dedicated to Haydn, all the major formal outlines of the exposition are clearly delineated by changes of texture; furthermore, the presence of a discrete, contrasting second theme at the opening of the second group sets the stage for analogous textural organization in that group: the return to accompanied melody provides an automatic reference back to the texture of the opening of the movement,

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and the activity following the cadence in the second key provides another reference back to the more active textures of the transition.

In the later Mozart works, the interest lies primarily in the extraordinary nature of the textures themselves. In both the quartets and quintets, these richer textures are associated primarily with the latter part of the exposition: they are used to define the second key area and to give momentum to the latter part of the exposition.

The first movements of Haydn's Opus 76, Nos. 1-3 have highly original formal structures that encompass unusual sequences of thematic and textural events and sparing use of thematic materials. In Opus 76, No. 4 and Opus 77, Nos. 1 and 2, a striking double analogy exists in the second group: both the textures and themes from the first group are recalled, but are changed in significant ways.

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I wish to thank Prof. Carl Schachter, who supervised this dissertation. His substantive help during every phase of the project was essential in helping my ideas take shape. My thanks also go to Prof. Saul Novack and Prof. Sherman Van Solkema for their careful reading of the manuscript, and to Prof. William Kimmel for his kind assistance during the early stages of this project.

The scores of Mozart's Ten Celebrated String Quartets, edited by Ludwig Finscher, are reproduced by permission of Bärenreiter-Verlag.

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CHAPTER 1

INTRODUCTION AND BACKGROUND

Although the enrichment of texture that took place in late eighteenth-century ensemble music is a well-recognized development, there has never been a systematic study of the role that textural change plays in the delineation of form in this music. The many aspects of a composer's technique loosely called his "handling of texture" can be viewed from two broad perspectives: sonority and simultaneous activity.[1] The first encompasses range, register, instrumentation, and scoring; the second is concerned with the style of the accompaniment, motivic commentary in subordinate voices, comparative degrees of rhythmic activity in principal and subordinate voices, and the presence of polyphonic techniques such as fugato and canon. The present study will focus on simultaneous activity, with special emphasis on the relationship between principal voice and subordinate voices. This aspect of texture has special relevance for late eighteenth-century instrumental music. In the mature classical style, the varying and swiftly changing textural environments with which the principal voice is engaged can keep the work in a constant state of flux; discontinuity and momentary ambiguity can be introduced by unexpected juxtapositions of texture, and the character and function of the accompaniment figures themselves can change in the

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[1] These two categories correspond roughly to Jan La Rue's division of various aspects of texture between "Sound" and "Harmony." See his Guidelines for Style Analysis (New York: W. W. Norton & Co., Inc., 1970), pp. 23, 27-28, 39.

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course of a passage. Change of texture plays a vital role in establishing both the congenial, conversational aspect and the psychological complexity that are so much a part of the mature classical style.

Haydn and Mozart

String quartets and quintets are particularly suitable ensembles to use in studying the relationship between principal and subordinate voices for three reasons. First, the instrumental sound is homogeneous, and nuances of textural change, activity, and commentary from the subordinate voices are particularly telling. Second, there is no second solo instrument whose presence automatically provides competition with the first violin for the leading role. For example, Mozart's Clarinet Quintet, K. 581, and his two piano quartets, K. 478 and K. 493, are essentially different from the string quartets for this reason.

The third, and by far the most significant reason, relates to the historical development of the technique of integrating motivic material throughout the subordinate voices. This technique is manifest in a particularly clear way in Haydn's quartets, and its development reached a first point of culmination in the Opus 33 quartets that Haydn wrote in 1781. These quartets, moreover, made a deep impression on Mozart, who was in close contact with Haydn and his music at that time. Mozart's own quartet cycle of 1782-85, which he dedicated to Haydn, revealed new applications of this technique that clearly owed much to Haydn, yet were distinctly Mozart's own.[2]

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[2]Of the many accounts of this period, one of the most eloquent and succinct is Ernst F. Schmid's essay "Mozart and Haydn" in The Creative World of Mozart, ed. Paul Henry Lang (New York: W. W. Norton & Co., Inc., 1966), pp. 86-102.

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The textures of Opus 33 were not startlingly new, but the potential for dynamic interaction among the voices was realized in a particularly clear way.[3] Rosen aptly describes this when he writes that Opus 33 was:

> the first group of works in which this interchange between main and subsidiary parts is fully exploited throughout. . . . In this set, not only is each instrumental part filled with life (as they already were in Opus 20 of some nine years before), but all with the same life, with a unity of motivic development that never sacrifices the clarity and high relief which comes from the distinction between principal line and accompaniment.[4]

This type of motivic work was present in Haydn's symphonies of the 1770s, and it was part of a general compositional trend recognized by the theorist Heinrich Christoph Koch in his composition manual. Describing sonata style around 1780, Koch writes:

> So that the caesuras can be disguised in such a piece, the auxiliary voices, second violin, or bass, take over motifs from the first violin, when the first violin moves on to new motifs; or the auxiliary voices imitate each other while the first violin acts as a filler; this is because, in the symphony, the auxiliary voices fail to appear to best advantage when, for example, the second violin only fills out the harmony, or always plays in unison with the first violin, and the bass takes only the bare ground-tones of the chords.[5]

The integration of strict polyphonic techniques into the quartet style was another important compositional issue for both Haydn and Mozart

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[3]It is certainly possible that Haydn had this aspect of texture in mind when he described the Opus 33 quartets as being written in a "new and special way."

[4]Charles Rosen, Sonata Forms (New York: W. W. Norton & Co., Inc., 1980), p. 179.

[5]From Koch's Versuch einer Anleitung zur Composition, 3 vols. (Leipzig: A. F. Böhme, 1782-93), Vol. III, p. 384f. The translation is Leonard Ratner's, from his article "Eighteenth-century Theories of Musical Period Structure," Musical Quarterly 42 (October 1956): 439-54.

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in the 1770s. In the quartets, the fugal finales of Opus 20, Nos. 2, 5, and 6, written nine years earlier than Opus 33, and Mozart's fugal movements in his early quartets K. 168, K. 171, and K. 173, are the clearest manifestations of this; but in the other, non-fugal movements of Opus 20, the subordinate parts are infused with a new, well-integrated contrapuntal life. In the early 1780s, the interest that formal polyphonic techniques held for Mozart was given added impetus when he came into contact with the music of J. S. Bach and Handel at the home of Baron van Swieten.[6]

The quartets of the early 1780s are widely recognized as containing significant resolutions to the important compositional problem of integrating the melody-dominated galant style with both formal polyphonic techniques and the newly-developed motivically charged part-writing. A large part of the significance of these motivically charged textures lies in their potential as agents of activity and change, and as such, their ability to define the form was enormously expanded. The various ways this potential was realized warrants a systematic investigation of its own. When, where, and how often do various types of texture appear? Do the sequences of textural change support thematic statement and

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[6] A. Hyatt King, "The Growth of Mozart's Counterpoint," in Mozart in Retrospect (London: Geoffrey Cumberlege, Oxford University Press, 1956), pp. 164-79. King gives a succinct summary of Mozart's near-lifelong interest in counterpoint. For an account of Haydn's involvement, see Alfred Mann, "Haydn's Elementarbuch: A Document of Classic Counterpoint Instruction," in The Music Forum, Vol. III, edited by William Mitchell and Felix Salzer (New York: Columbia University Press, 1973), pp. 197-238. Mann summarizes Haydn's continuing interest in counterpoint in the 1770s and 1780s as evidenced by materials he prepared for his students and by his commentaries on Fux. Because Haydn's comments parallel in certain ways Mozart's exposition of Fux in the Attwood papers, Mann thinks it likely that Haydn and Mozart exchanged ideas on counterpoint in the 1780s.

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development or do they sometimes obscure them? How does change of texture interact with other sources of activity? How are textural events used to link various parts of a movement together? How do Haydn's and Mozart's uses of texture differ? How does this correlate with their differing approaches to sonata form? Anyone well acquainted with this music could answer these questions in a general way, and the discussions in the present study will not answer them definitively. My goals are rather to bring a greater measure of precision to the study of one aspect of textural change and to show something of the enormous skill that both Haydn and Mozart have in using texture to delineate form in their string chamber music.

Studies in Classical Instrumental Texture

Detailed studies of classical instrumental texture are few, and Jens Peter Larsen has mentioned texture as one of the four areas most in need of analytic attention in late eighteenth-century studies.[7] Two rather extensive studies do exist, however. The first is an analysis of the first movements from 43 keyboard sonatas in a dissertation by Frank Lorince.[8] Lorince defines texture as "the disposition of the musical material in the creation of a momentary sound-impression." Because of this extremely broad application, some of his points of evidence become

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[7]Jens Peter Larsen, "A Challenge to Musicology: The Viennese Classical School," Current Musicology, no. 9 (1969), pp. 105-16.

[8]Frank E. Lorince, Jr., A Study of Musical Texture in Relation to Sonata-Form as Evidenced by Selected Keyboard Sonatas from C. P. E. Bach through Beethoven, 2 vols, Ph.D. dissertation, The University of Rochester, Eastman School of Music, 1966 (Ann Arbor: University Microfilms 66-5424).

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obscured in the abundance of details. His conclusions, nonetheless, are of considerable interest. He shows that texture was a major means used by composers to give identity to their musical ideas and to articulate formal outlines.

Orin Moe, Jr., in his dissertation Texture in the String Quartets of Joseph Haydn to 1787 adheres to the more restrictive definition of texture as the disposition of the voices toward each other.[9] Moe summarizes and demonstrates by quotations from the works the development of Haydn's string quartet textures for each group of works through Opus 50. This study contains an extremely useful summary of stylistic influences on the early Haydn as well as many valuable and lucid explanations of specific advances Haydn made. Moe gives particular attention to demonstrating how the interaction of textural and rhythmic events was used to effect discontinuity in the musical flow in Opus 33 and Opus 50. Since Moe's primary point of inquiry is the development of Haydn's technique, the principles he developed for his study apply specifically to the historical development of that technique. He does not present a transferable method or system of terminology for investigating broader questions of the relation of texture to form.

There is little theoretical writing on the analysis of texture itself. One of the most thorough expositions on this subject is Wallace Berry's chapter on texture in his Structural Functions in Music.[10] Berry's work places texture in too broad a context to be applicable to

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[9] Orin Moe, Jr., Texture in the String Quartets of Joseph Haydn to 1787, Ph.D. dissertation, University of California at Santa Barbara, 1970 (Ann Arbor: University Microfilms 71-11482).

[10] Wallace Berry, Structural Functions in Music (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1976), pp. 184-300.

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the particular focus of my study, but his discussion of texture as a determinant of form is one of the most carefully thought out and detailed studies of texture available.

Many of the abundant historical and analytical studies of Haydn, Mozart, and eighteenth-century style in general, contain valuable insights into various aspects of texture. William Newman's The Sonata in the Classical Era has much helpful information on the origins and functions of Alberti bass and drum-bass patterns in mid-century keyboard music,[11] and in his short essay "The Duo Texture of Mozart's K. 526: An Essay in Classical Instrumental Style," insights into the development of Mozart's ensemble writing from accompanied sonata to his much freer, late duo-sonata style are prefaced by a witty and succinct summary of the multifaceted aspects of musical texture.[12]

Charles Rosen's The Classical Style gives a generous amount of attention to various aspects of the textural styles of Haydn and Mozart. Rosen particularly stresses the importance of the new potential for change of role, which he views as first manifest in Opus 33.[13] In Rosen's more recent book, Sonata Forms, the role of texture in realizing the form is given much attention. However, he uses the term "texture" in a somewhat ambiguous way to cover various aspects of surface

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[11]William Newman, The Sonata in the Classical Era (Chapel Hill: University of North Carolina Press, 1963).

[12]William Newman, "The Duo Texture of Mozart's K. 526: An Essay in Classical Instrumental Style," in Essays in Musicology in Honor of Dragan Plamenac on His 70th Birthday, ed. G. Reese and R. G. Snow (University of Pittsburgh Press, 1969), pp. 191-201.

[13]Charles Rosen, The Classical Style: Mozart, Haydn, Beethoven (New York: Viking Press, 1971), pp. 115-17.

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articulation, and this obscures some of his points.

For example, Rosen identifies "texture" at one point as "placing of cadences, change of rhythm, dynamics" but later says that "The first section [tonic group and transition] always has an increasingly animated texture; this is as essential to the style as the modulation itself, and, indeed, helps to give the modulation its dramatic meaning."[14] If Rosen means activity from the subordinate voices, that would make his generalization false; this type of activity usually does increase at this point in the exposition, but not always. In some of the Opus 33 quartets, which he writes about so sensitively elsewhere, the texture remains the same from the first group to the end of the transition. Rosen probably means to include here rhythmic activity in the principal voice, especially rate of motivic occurrence, which is apt to increase at this point if the texture itself does not change. The broad range of elements that the term "texture" covers in Rosen's writing exemplifies the need for a clearer definition of what constitutes textural activity.

Edward Lowinsky's perceptive article "On Mozart's Rhythm" has been extremely helpful to my study because the principle of increasing rhythmic animation that Lowinsky demonstrates in Mozart's works has a fairly consistent corollary in the organization of textural activity in Mozart's expositions.[15]

One reason that so few studies of texture itself exist is perhaps that, even within the realm of principal-voice and subordinate-voice

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[14]Rosen, Sonata Forms, p. 97 and p. 226.

[15]Edward Lowinsky, "On Mozart's Rhythm," in The Creative World of Mozart, ed. Paul Henry Lang (New York: W. W. Norton & Co., Inc., 1966), pp. 31-55.

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relationships, a composer's use of texture is an elusive technique to trace, categorize, and define; it is a highly idiosyncratic area where many spheres of activity interact. The "theme" or "melody" itself cannot always properly be separated from its textural environment, since the identity of the thematic material is often (perhaps always) inseparably linked to the character of the so-called "accompanying voices." But degrees of differentiation can be identified among the common figure-ground relationships, and these varying degrees of differentiation have formed the basis for the classification of types of texture developed for this study.

Another reason for the comparative neglect of texture as an area for intensive study of its own is that activity in the accompanying parts is generally considered to be less important than other aspects of the composition. Georg Feder calls attention to the need to study these less obvious elements in his essay "Similarities in the Works of Haydn."

> In observing similarities of this kind, we find that a very wide area of investigation opens to us; for they appear so often that they may be deemed typical for the composer. This refers to certain cadential-formulas, sequences, ornaments, accompanying figures, modulations, etc. As they all belong to comparatively subordinate layers of the composition, the analyst will as a rule pay not much attention to them--unjustly so, for they are part of the foundations of the composer's style.[16]

Method and Scope of the Present Study

Because of the extremely wide variety of textures that both Mozart and Haydn use in their music, it became clear after an initial examination of their works that one of the first tasks of this project

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[16]Georg Feder, "Similarities in the Works of Haydn," in Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on the Occasion of his 70th Birthday, ed. H. C. Robbins Landon and Roger E. Chapman (New York: Oxford University Press, 1970), p. 196.

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would be to develop a clear system of recording textural events. Verbal description proved to be cumbersome, and graphic methods such as time-lines, which work well for other aspects of style analysis, were too hard to recombine with the score to permit the repeated review of events necessary to draw reasonably accurate generalizations. Because textural events are so bound up with the exigencies of particular thematic material, consideration of them without immediate reference to their context is most misleading. To meet this need, I developed a relatively simple method of combining the full score with graphic symbols. These symbols run parallel underneath each system, so that they do not interfere with the score in any way. My system of classification and graphic annotation is described in detail in Chapter 2.

Only first movements in sonata form will be examined in this study, and the discussions will focus heavily on the expositions. It was necessary to confine the study to reasonably similar types of movements in order to make valid generalizations, because the treatment of texture itself is so varied. I chose Haydn's Opus 33 quartets and Mozart's "Haydn" quartets as a point of departure for comparing Haydn and Mozart's textural styles because of the close historical connection between these two groups of works. The treatment of texture changes in the later works of both composers. Mozart wrote relatively few chamber works for strings after his "Haydn" quartets, so that it was possible to include nearly all of them: the four later string quartets K. 499, K. 575, K. 589, and K. 590 and the five string quintets K. 406 (516b), K. 515, K. 516, K. 593, and K. 614. The textures in Haydn's quartets from Opus 50 through Opus 77 are so enormously varied that it is impossible

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to designate any of them as "typical." I chose the last six that have first movements in sonata form: Opus 76, Nos. 1-4 and Opus 77.

This dissertation is in two volumes. Volume I contains the discussions and analyses, with musical examples. Volume II contains the annotated scores for the entire first movements of each of the works under study.

To accommodate the score annotations and provide a consistent format it was necessary to use miniature scores. For the ten "celebrated" Mozart quartets, I used the miniature scores reprinted from the new Mozart edition, edited by Ludwig Finscher;[17] for the quintets, I used Rudolf Gerber's edition.[18] For the Haydn quartets, I used the edition by Wilhelm Altmann.[19] I checked the Opus 33 quartets against the new Haydn edition and the Mozart quintets against the new Mozart edition and made corrections wherever the reading would affect my conclusions.

The analytic work done for this dissertation does not represent a new method of analysis, but rather demonstrates the application of a new analytic tool. I have tried to structure the discussions so that they will be useful as a point of departure for other analytic work.

The terms "first and second groups" and "tonic and dominant (mediant) groups" are used interchangeably. I use "tonic and dominant

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[17]Wolfgang A. Mozart, The Ten Celebrated String Quartets, edited by Ludwig Finscher (Kassel: Bärenreiter, 1964).

[18]Wolfgang A. Mozart, String Quintets, K. 406 (516b), K. 515, K. 516, K. 593, K. 614, edited by Rudolf Gerber (London: Ernst Eulenburg, 1934-1936).

[19]Franz Joseph Haydn, String Quartets, Opus 33, Nos. 1-6, Opus 76, Nos. 1-4, Opus 77, Nos. 1 and 2, edited by Wilhelm Altmann (London: Ernst Eulenburg, n.d.).

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group" in discussing specific examples, except when the words "tonic" or "dominant" are used too often in close proximity in other contexts. "First and second groups" are used in general statements covering groups of works in both major and minor mode and in referring to the recapitulations. These terms are not entirely satisfactory: often a single event makes up a "group," and in works where the transition and dominant (mediant) area are fused, the term "dominant area" or "mediant area" would serve better for the second group. I have avoided the terms "principal theme" and "secondary theme" because of the extensive use of "principal voice" and "subordinate voice" in the discussions.

I usually designate the beginning of the transition at the opening of the first phrase where the movement away from the tonic begins. Exceptions arise where the transition is an outgrowth of a repeated phrase segment in the tonic; in such cases the start of the transition could often be any one of several of those segments.

In expositions where thematic material from the first group is very much present in the second group, this situation is described as an exposition with "homogeneous thematic material," not as "monothematicism." Contrasting thematic material can often be present elsewhere in the exposition in such a situation, and the term "monothematicism" does not allow enough scope for the wide range of individual differences of length and degree of explicitness that are present in thematic references in these works.

In making decisions regarding thematic connections in various parts of the exposition, I rely heavily on textural factors.[20] Not all

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[20] Rosen concurs: "Resemblances of rhythm and of texture are . . . far more persuasive than those of pitch in thematic relationships." Sonata Forms, p. 231.

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readers will give these factors similar weight, nor will they necessarily draw the same inferences I do regarding textural linkage of various parts of the exposition. If the possibility that they might be there emerges in a way convincing enough to encourage future investigation, this study will have served one of its main purposes.

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CHAPTER 2

CLASSIFICATION AND METHOD

The Three Basic Categories

The classification used in this study was developed by considering ways that various types of texture function in the context of the mature string quartets of Haydn and Mozart. My point of departure is the informal classification of texture often encountered in discussions of this music. This classification consists of three basic categories. The first is that of accompanied melody, often described as "homophonic," "melody-dominated," or "soloistic." The second is the characteristic late eighteenth-century type of texture variously known as "motivic interplay," "motivic work," or "motivic permeation." Textures thus identified encompass a broad range of situations from brief motivic commentary in a subordinate voice to quasi-contrapuntal sharing of thematic material among all voices. The third category is "polyphonic style."[1] Because a relatively precise terminology for strict polyphonic technique already exists, passages incorporating these techniques are apt to be pointed out and identified even if they are only of relatively brief duration. The general term "contrapuntal" is often used to refer to a passage where the accompanying voices have an unusually high degree of coherence and identity.

---

[1]All of this music is polyphonic in the broad sense of that term. The terms "polyphony" and "polyphonic" are used here to designate relatively formal contrapuntal procedures.

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The relation of the principal voice to the subordinate or secondary voices, or the degree to which a single voice dominates the texture, is the primary factor that distinguishes these categories from one another. Stated in terms of this relationship, the categories would be defined as follows:

1. principal voice-subordinate voice structures (accompanied melody);
2. principal voice with motivically charged subordinate voice(s) (motivic permeation);
3. principal voice with secondary voice, or principal voice diffused among all voices (polyphony).

Subdividing the Categories

Within each of these categories exist textures with varying degrees of potential for melodic and rhythmic interaction among the voices. A single ordering cannot show both of these, for they do not necessarily correlate. Moreover, the degree of interaction in a given situation is dependent on the particular nature of both the theme and the accompanying voices. One of the most convenient ways to divide accompanied melody into subgroups is to consider the degree of rhythmic activity in the subordinate voices: is it less than, the same as, or more than that of the principal voice? This three-fold division results in the following subgroups:

1. solo--principal voice is markedly more rhythmically active than accompaniment;
2. note-against-note--principal and subordinate voices are more or less equal in rhythmic activity;

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3. animated accompaniments--subordinate voices are more rhythmically active than principal voice.

While the degree of rhythmic activity is the basis for this ordering, the result roughly corresponds also to the degree to which the principal voice dominates the texture: solo texture is very much dominated by a single voice; note-against-note texture is somewhat less so. In textures characterized by animated accompaniments, while one voice is still dominant, the accompanying voices have an independent rhythmic and melodic character quite distinct from that of the principal voice. As the degree of domination by a single voice decreases, the potential for instability and flexibility of role increases. In soloistic textures in which the principal voice is considerably more active than the subordinate voices, textural activity can be almost suspended altogether for the duration of the passage. On the other hand, animated accompaniments could be said to have a higher potential for instability because, having already established an identity of their own, they can more easily change their role and, for example, assume the status of an independent counterpoint.

Clearly, within the category of accompanied melody alone, there is much scope for textural activity and change.

Textures that fall into the category of motivic permeation cannot be arranged into even so loose a set of subgroups, because by their nature these textures are highly idiosyncratic. They can, however, be divided into two broad subgroups:

1. Those that can best be described as accompanied melody with motivically charged subordinate voices;

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2. Those that seem to be more closely related to imitative procedures (free entries, motivic interplay, fragmentation).

Polyphonic textures used in this style can be divided into two subgroups:

1. Non-imitative counterpoint (those including a secondary voice with independent rhythmic character and/or melodic contour).
2. Imitative textures, both strict and free.

The boundary between motivic permeation and imitative counterpoint is often thin. The length of an imitative figure is often the deciding factor, as well as such matters as the coherence of the subordinate line, the obtrusiveness of the secondary figure, and the thematic or motivic connection it has with previously heard material.

Since the character and structure of motivic permeation and counterpoint are governed so much by the particular configurations involved, their frequency of occurrence, and the like, the relative degree of principal-voice domination and rhythmic activity in these two groups of textures cannot be compared except on a passage-by-passage basis. These considerations are critical in assessing the significance or impact of a particular texture within a passage but are not applicable to the classification itself except in a general way.

Motivic permeation and counterpoint have a high potential for instability and change of role. This is particularly true of both types of motivic permeation and of non-imitative counterpoint, because they have the added ability to throw the relationship of the principal voice to the subordinate voices into a state of momentary ambiguity.

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Integration and Differentiation

Besides the activity that results from the exchange of motivic and rhythmic material between principal and subordinate voices, another source of dynamic energy is inherent in textural change, namely the constant scattering and gathering effect that results from the juxtaposition of integrated and differentiated textures in a work.

Strict fugal or canonic writing results in true integration: all voices have an equal role. In the first movements of the works under consideration, however, the prevailing texture is melody-dominated, that is, in most passages one voice can be designated as the principal one. Strict counterpoint and quasi-contrapuntal motivic permeation are often used precisely for their ability to throw the relationship between principal and subordinate voices into a state of momentary ambiguity. For this reason, and because of the scattering effect that arises from differing rhythmic placements, in the present study "polyphonic" passages are considered to be "differentiated." By "integrated" textures, I mean unison or note-against-note, those textures in which the rhythms of principal and subordinate voices are homogeneous.

Almost any texture will seem comparatively integrated if it follows one more differentiated than itself. For example, an animated pedal will seem highly differentiated if it appears as part of a thematic presentation, but will have a "gathering" effect if it directly follows a section of active motivic permeation, even if the degree of rhythmic differentiation between principal voice and subordinate voices is the same in both passages. For this reason, the impact of a particular sequence of integrated and differentiated textures must be assessed in

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context. Because unison and note-against-note textures are integrated by their very nature, they often function as significant points of reference. The common association of note-against-note texture with cadences, for example, is exploited in many subtle ways in these string quartets and quintets.

Summary of Factors

The four factors that most affect the degree and nature of interaction between principal and subordinate voices are the degree of domination by a single voice, the degree of integration and differentiation between principal and subordinate voices, the degree of rhythmic activity in the subordinate voices, and the potential for instability in a given principal voice-subordinate voice relationship.[2] These factors do not correlate with one another in such a way that it is possible to arrange the types of texture in a continuum of less to greater textural activity. In the summary below, the subgroups are arranged in descending degrees of domination by a single voice.

[2]Shifts in the position of the principal voice that result from changes in scoring are not accounted for in the summary, although such changes can be a significant means of contrast in a given work.

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Type	Differentiated or integrated	Rhythmic activity of subordinate voice in relation to that of principal voice	
1. Solo: includes one voice alone and "soloistic" textures with sustained-tone or intermittent accompaniments	D	less	
2. Note-against-note: includes unison and note-against-note textures in varying degrees of strictness	I	same	
3. Animated accompaniments: includes "Alberti" and "pedal" figures	D	more	area of greatest potential for instability
4. Motivic permeation based on accompanied melody	D	varies	
5. Principal voice with secondary voice (solo-obbligato)	D	varies	
6. Motivic permeation based on imitation	D	often equal	
7. Imitation	D	equal	

These seven categories are very broad ones, but they enable one to isolate certain of the dynamic properties of texture in a more specific way than is possible using the much more general categories of "accompanied melody," "motivic permeation," and "counterpoint."

The Score Annotations

The classification just described serves as a point of departure for discussion of the sequences of texture that take place in sonata-form movements. In order to facilitate comparison of the texture with other aspects of the music, a series of graphic symbols will be used to annotate the scores in Volume II and all of the musical examples in the

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discussion. A symbol is assigned to each type of texture, as shown below. These symbols are inserted directly in the score.

solo

note-against-note

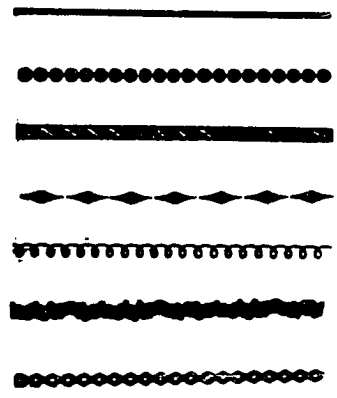
animated accompaniment

motivically enlivened accompaniment

secondary counterpoint

motivic permeation (fragmentation)

imitation



In the works under discussion, many passages encompass two and sometimes even three categories. In such cases, a category will be chosen and the alternate symbol given in parentheses beneath the primary one at the beginning and end of the passage. Since in certain contexts, hard-to-classify textures represent points of ambiguity, the mere identification of such passages is of some value in itself. Where two types of texture occur simultaneously, each of roughly the same prominence, both symbols will appear.

In the works under study, the accompanying voices at times are used to effect rhythmic displacement between principal and subordinate voices. Note-against-note and animated patterns are the types of texture most frequently altered in this way. Where this occurs, the following symbol will be added beneath the symbol designating the type of accompaniment: . The use of this symbol is primarily confined to the various types of accompanied melody, since some degree of rhythmic disruption is inherent in most passages of motivic permeation and counterpoint. Where rhythmic displacement takes place in all four voices

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at once, which is less usual, the symbol will be designated "tutti."

No subdivisions within categories are indicated except for strict solo (one voice alone) and unison, which are indicated by "s" and "u_____." These initials are placed under the symbols for solo and note-against-note textures.

Nuances of scoring are largely unaccounted for in the score annotations, although they will be mentioned occasionally in the discussion. A "d" is added under the symbol to designate instances where the texture is split up into dialogue, and "à 2" designates a thinning out of the texture to two voices. In passages where a sustained note appears as an addition to the primary texture in progress, the beginning and end of this note or series of notes are indicated by a small note (o_ _o) under the graphic symbol.

Scope and Interpretation of the Symbols

The symbols are only useful in conjunction with the score, because they do not in themselves depict the dynamic interaction between principal and subordinate voices, nor do they even give a complete picture of what is happening in the texture itself. They merely call attention to the location and general type of textural activity. A description of textural change without simultaneous appraisal of the thematic material would be meaningless.

A glance at the opening of the first quartet in Mozart's "Haydn" set, K. 387 (Ex. 2-1) shows clearly the scope and function of the annotations.

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Ex. 2-1 Mozart, String Quartet in G, K. 387, Allegro vivace assai, mm. 1-11 (ed. L. Finscher. Kassel: Bärenreiter, 1964).[3]



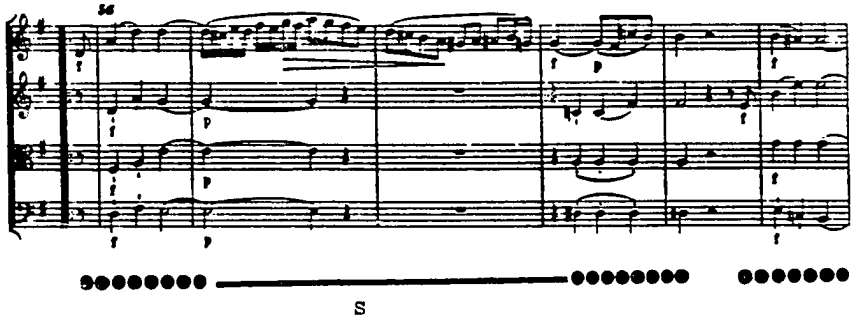
The opening four-measure phrase contains a small antecedent-consequent grouping set in note-against-note texture. Within this texture, small-scale changes occur that support the phrase structure. A move to greater rhythmic differentiation among the voices, resulting primarily from the greater rhythmic activity in the top voice, begins in m. 2 and increases markedly at the beginning of the consequent phrase segment (m. 3). This increase in rhythmic differentiation is underscored by the sudden widening of register at the beginning of m. 3: both viola

[3]All musical examples are excerpts from first movements unless otherwise specified.

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and cello drop an octave. None of these events are reflected in the score annotations. While it would be possible to further annotate the scores to reflect such small-scale changes, and this might be desirable for an extensive study of one aspect of texture, the approach taken in the present study is to leave the annotations as sparse as possible without misrepresentation. This leaves a comparatively uncluttered look to the score that facilitates surveys of textural events throughout the entire movement to find out, for example, whether the juxtaposition of relatively strict note-against-note and solo texture in mm. 1-8 recurs later and, if so, what thematic material it accompanies. It happens that in this movement it does recur, most significantly in the opening of the development (Ex. 2-2), where the contrast between note-against-note and solo texture is compressed into a single quasi-improvisatory gesture.[4]

Ex. 2-2 Mozart, K. 387, Allegro vivace assai, mm. 56-61.



The score annotations make it possible to record one's decisions without resorting to lengthy verbal descriptions and also help to guard

[4]The complete score for this movement is in Vol. II, p. 46.

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against obvious pitfalls such as characterizing an entire passage on the basis of a striking but relatively short-lived textural event. The annotations are applied in the present study primarily for two types of investigations: (1) relatively large-scale surveys geared towards answering questions such as "Where is the bulk of the textural activity concentrated?" and (2) comparison of specific passages. For example, is the theme that opens the dominant group in K. 387 more or less active in texture than the opening theme? We can see clearly that the opening of the dominant group, although it is basically set as note-against-note, is infused with motivic permeation (Ex. 2-3). This, together with the rhythmic displacement between principal and subordinate voices, results in a somewhat more active texture than the opening. The extent to which the motivic commentary intrudes on or disrupts the principal voice (in this case, very little) can be qualified by verbal discussion once the presence of such activity has been accounted for.

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Ex. 2-3 Mozart, K. 387, Allegro vivace assai, mm. 22-30.



Although the annotations do not in themselves account for linear and motivic connections having to do with the tonal structure, an examination of the texture can in certain instances provide a clue to the presence of such connections and, by the same token, a motivic link can sometimes account for a change of texture. In the opening of K. 387, for example, the ascending chromatic figure expressed simultaneously in first violin, cello, and (in a fragmented way) viola in m. 2 (Ex. 2-1) recurs throughout the passage, but most prominently at the deceptive cadence, m. 8, where its reappearance in the cello, underscored by a brief note-against-note emphasis, subtly connects the deceptive cadence here with the cadence on II in m. 2.

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The system of annotation just described helps to delineate areas of textural activity and to define areas of potential similarity. Determining where actual textural linkages exist requires a close scrutiny of the musical context. These linkages at times might encompass passages that differ significantly in thematic design. By concentrating on textural events, my intention is not to suggest that these design elements are of less importance, but rather to call attention to events in the music that give evidence that textural activity contributes significantly to the sense of unity, coherence, and momentum generated by this music.

In most passages in Haydn and Mozart's string quartets and quintets the textures are not difficult to classify, although many categories overlap. Each type of texture has idiomatic uses that exploit its particular dynamic qualities. Haydn and Mozart both draw on this bank of idiomatic uses, but in somewhat different ways. Moreover, in the works of both composers, textural events occur that are remarkable either because of where they fall in the movement or because of the unusual nature of the subordinate figures themselves. Both of these points will be demonstrated in various ways throughout this study, but a few examples of each type will give a hint of the extraordinary expressive potential inherent in each.

Note-against-note and Unison Textures

In the opening of K. 387, we saw that textures classified as note-against-note can vary considerably in strictness: sometimes the principal and subordinate voices move in exactly the same rhythm, and sometimes they deviate slightly but still move more or less together.

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Because of the clarity of this type of texture, one of its most characteristic uses is for thematic statements. Because of the lack of interaction among the voices, this texture could easily become dull, but even in passages of relatively strict note-against-note texture, this never happens. In the opening of Haydn's Opus 33, No. 6, for example, delicate changes in scoring bring about a move from differentiation to integration within a strict note-against-note framework. Each phrase segment is delineated by a change in instrumentation. The descent from a^1 to d^1 in the top voice (Ex. 2-4, mm. 2-3) is underscored by parallel motion; in addition, in m. 4 the subordinate voices move closer in register to the principal voice.[5] This results in a "gathering" motion that reinforces the cadence.

Ex. 2-4 Haydn, String Quartet in D, Opus 33, No. 6, Vivace assai, mm. 1-5 (ed. W. Altmann. London: Ernst Eulenburg, n.d.).



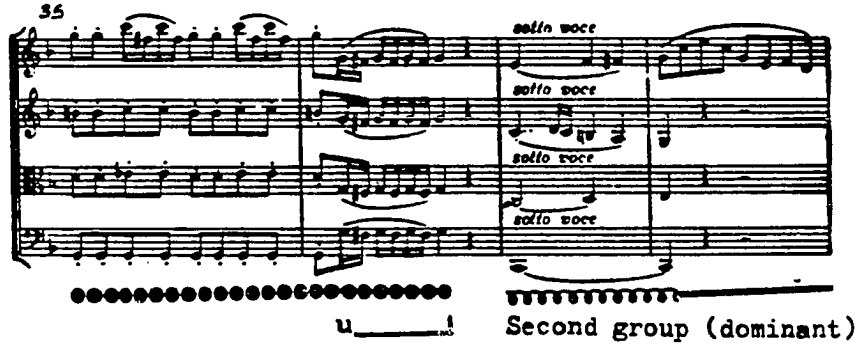
[5]All pitch and scale degree designations refer to the top voice unless otherwise specified. Pitch names are given in lower case letters. Register is indicated in the following way: middle c to b, letters alone; the pitches for each seven-letter group above, with supernumerals (c^1-b^1, c^2-b^2); the pitches for each seven-letter group below, with subnumerals (c_1-b_1, c_2-b_2).

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Because unison texture is the most integrated texture possible, it is classified as a type of note-against-note texture rather than as reinforced solo. Both Haydn and Mozart make striking use of unison textures to reinforce important points of articulation, and occasionally Haydn exploits the difference between unison and note-against-note by juxtaposing the two in the course of a single passage. In Opus 77, No. 2, for example, the unison at the end of the transition is recalled and expanded to play against note-against-note texture at the end of the exposition (Ex. 2-5).

Ex. 2-5 Haydn, String Quartet in F, Opus 77, No. 2, Allegro moderato, a) mm. 35-38; b) mm. 52-58 (ed. W. Altmann. London: Ernst Eulenburg, n.d.).

a)



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b)



Probably the two most characteristic uses for note-against-note and unison textures are in thematic presentations and in cadences. Any extended use other than this is always worthy of note. Mozart, as a kind of textural idiom, often abruptly pulls together a differentiated opening by following it with a unison figure (Ex. 2-6).

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Ex. 2-6 Mozart, String Quartet in D, K. 575, Allegretto, mm. 1-11 (ed. L. Finscher. Kassel: Bärenreiter, 1964).



Solo Textures

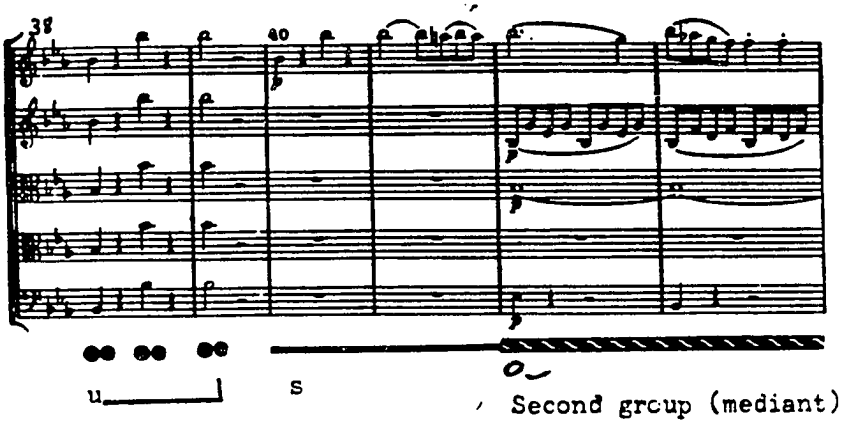
Of all the textural types, solo texture is the one most dominated by the principal voice. It encompasses at least three rather different categories: one voice alone (this is designated by an "s" under the symbol); solo with sparse, intermittent accompaniment; and solo with sustained-note accompaniment.

The appearance of one voice without any accompaniment is confined largely to upbeats. In K. 406, the association of solo with upbeat is

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played off against the unison that ends the transition (Ex. 2-7).[6]

Ex. 2-7 Mozart, String Quintet in C minor, K. 406 (516b), Allegro, mm. 38-43 (ed. R. Gerber. London: Ernst Eulenburg, 1935).



In these quartets and quintets, accompanied solo textures are not necessarily allied with "passage work" as they are in some other works of this era.[7] Figuration is often distributed among two or more voices, as it is in the passage in Ex. 2-8. Although introduced by the first violin, the figure is shared by second violin and viola before it becomes absorbed as motivic permeation.

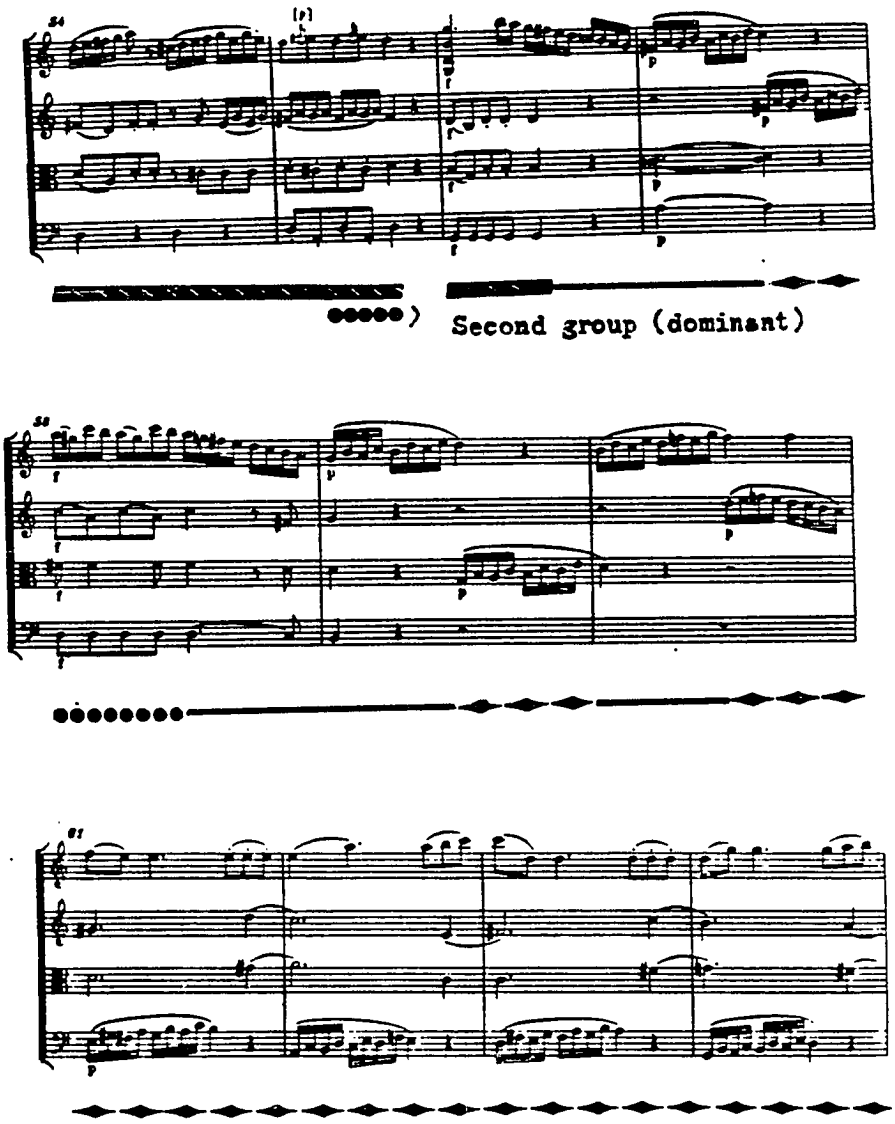
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[6]An even longer solo passage connects the end of the transition with the second group in Mozart's C major quintet, K. 515 (mm. 82-85), Vol. II, p. 167.

[7]The type of extensive solo passage work in the expositions of Haydn's String Quartets Opus 54, No. 2 (C) and Opus 55, No. 1 (A), for example, are not characteristic of any of the expositions under study.

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Ex. 2-8 Mozart, String Quartet in C, K. 465, Allegro mm. 54-64 (ed. L. Finscher. Kassel: Bärenreiter, 1964).



Big cadential passages (usually at the end of the transition or within the second group) are exceptions; they do make use of idiomatic solo figurations, and these figurations are usually given over to the first violin, as in Ex. 2-9.

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Ex. 2-9 Haydn, String Quartet in E flat, Opus 33, No. 2, Allegro moderato, mm. 24-29 (ed. W. Altmann. London: Ernst Eulenburg, n.d.).



Since solo texture is highly differentiated, its accompaniment can be given motivic implications. In the development of Opus 33, No. 4, a lengthy passage of figuration (in this case, it is monopolized by the first violin) is accompanied by short ascending and descending intervals (mostly thirds and fourths) that recall the thirds from the first group (Ex. 2-10 a). The texture could be described as a motivically charged solo texture, and this is indicated in the annotations by the second symbol in parentheses at the beginning and end of the passage.

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Ex. 2-10 Haydn, String Quartet in B flat, Opus 33, No. 4, Allegro moderato; a) mm. 8-12, b) mm. 35-40 (ed. W. Altmann. London: Ernst Eulenburg, n.d.).

a)



b)

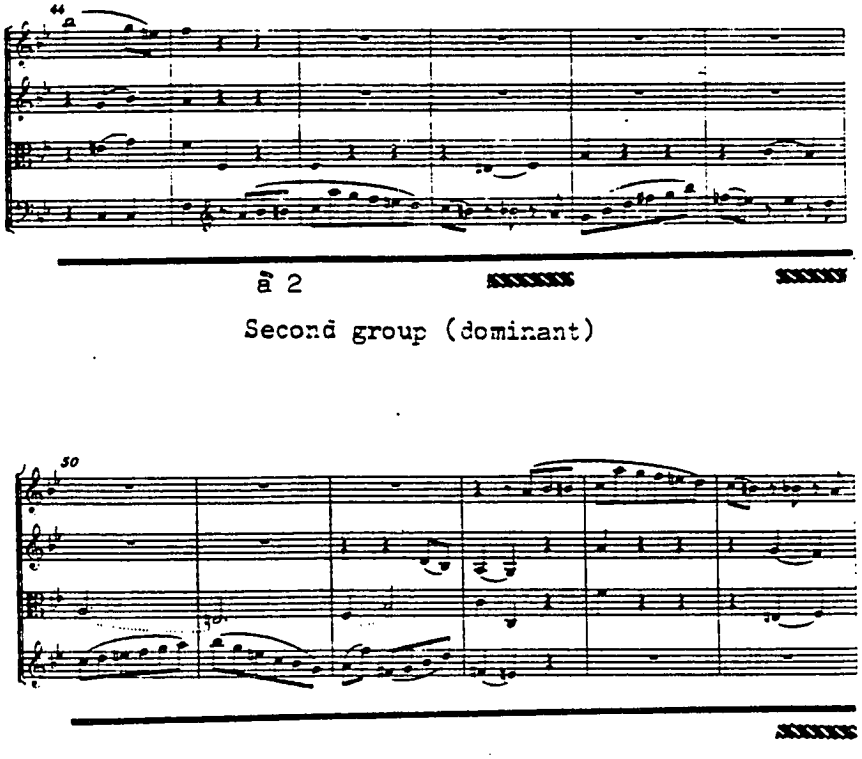


Even without motivic implications, solo textures in these works are often far from routine, as the sparse but extremely responsive

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setting of the second theme, K. 589, shows.

Ex. 2-11 Mozart, String Quartet in B flat, K. 589, Allegro, mm. 44-55 (ed. L. Finscher. Kassel: Bärenreiter, 1964).



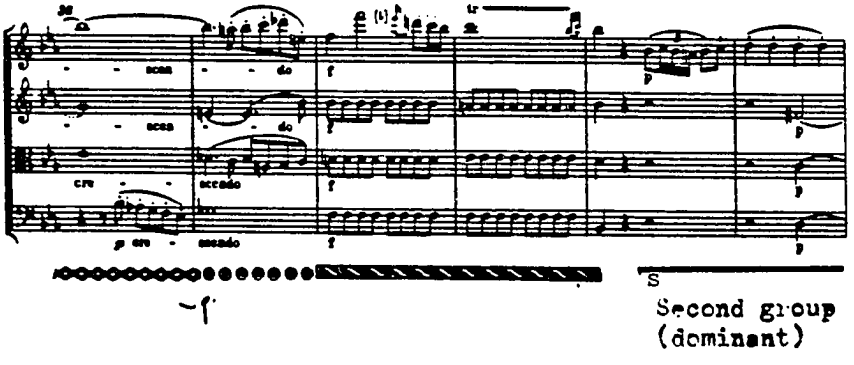
Animated Accompaniments

The animated accompaniments in these quartets encompass a rich variety of figurations, but most fall into two basic categories: those based on repeated notes ("pedal" figures) and those based on chordal patterns or reiterated intervals ("Alberti" figures). The "animation" in the first is primarily rhythmic, in the second, both rhythmic and melodic. The most characteristic use of Alberti figuration is to accompany lyrical, relatively slow-moving "singing allegro" themes, such as the one that opens K. 575. (See again Ex. 2-6, p. 31, and Ex. 2-7, p. 32.)

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Pedal figures are also used to accompany themes; five out of the six Opus 33 quartets begin with a pedal figure. Because they incorporate an independent, continuous subordinate rhythm into the total texture, animated pedals have a propulsive function that is used most idiomatically at cadences, where the subordinate rhythm serves as either a preview or simultaneous, more slowly moving, back-up to the cadential trill. In the passage that closes the transition of Mozart's K. 428, the propulsive effect of the subordinate eighth notes in mm. 38-39 is heightened by the note-against-note underscoring of the augmented sixth in m. 37.

Ex. 2-12 Mozart, String Quartet in E flat, K. 428(421b), Allegro non troppo, mm. 36-41 (ed. L. Finscher. Kassel: Bärenreiter, 1964).



Animated figures that accompany thematic statements always have motivic implications. Because they have an identity of their own, distinct from that of the principal voice, they contribute to the identity of the theme in a way that other types of accompaniments usually do not. Sometimes a subordinate idea thus presented emerges later in the principal voice, and sometimes it initiates a large-scale exchange of rhythmic energy between principal, secondary, and subordinate voices. Animated figures, because of their high degree of identity, can and often do

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become agents of both change and continuity. These points will be developed further in the chapters on each of the four groups of works.

The Two Types of Motivic Permeation and Imitative Counterpoint

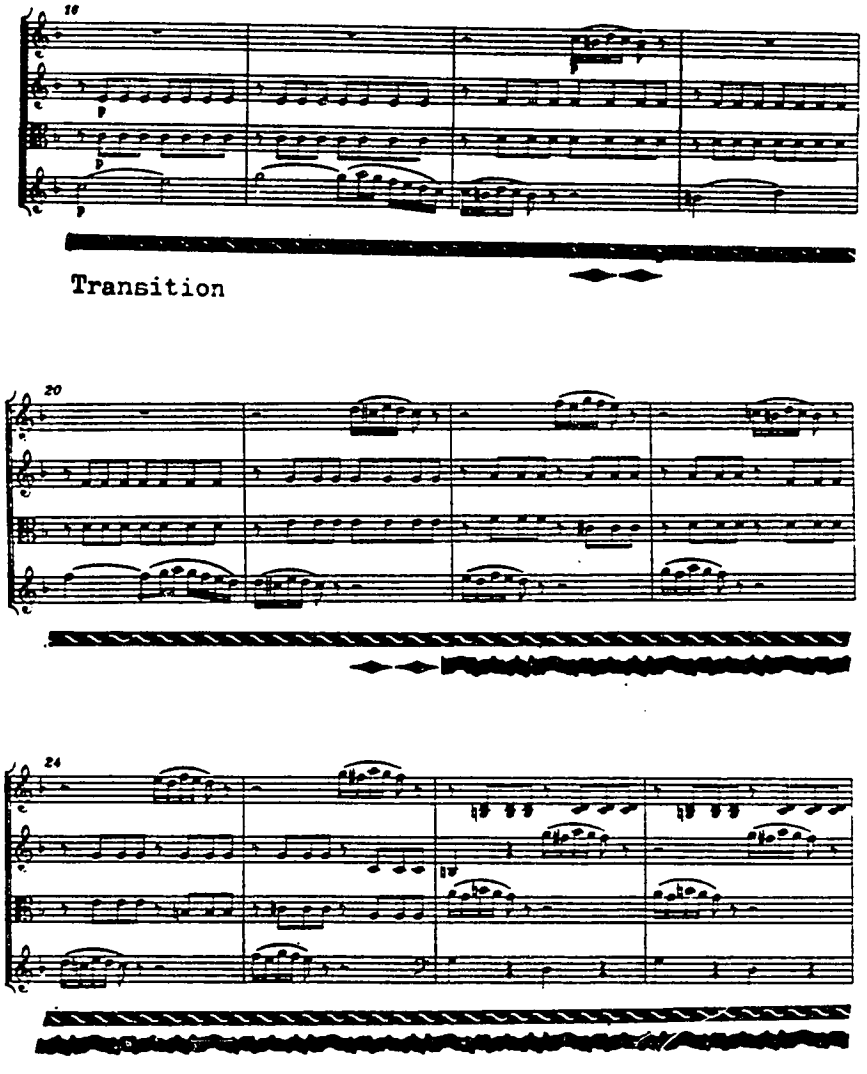
A quick glance through the annotated scores in Vol. II will reveal that most of the motivic permeation in these works has been categorized as being the type more closely related to accompanied melody than to imitation. Much of the motivic permeation is in the form of short interjections such as those that occur in the second theme of K. 387 (Ex. 2-3). These motivic commentaries are themselves imitative if they reiterate motivic material occurring in close juxtaposition in another voice. However, the texture in such passages remains basically that of accompanied melody; it is only when the entire fabric is given over to quasi-contrapuntal activity that the second category is used. A passage from the transition of Mozart's K. 590 shows the difference (Ex. 2-13); the figuration at the end of the theme is reiterated as motivic commentary in m. 18 and in m. 21. At m. 22, the same figure completely takes over, and at this point, the symbol changes.[8]

---

[8]An animated pedal pins down the motivic permeation throughout this section. The pedal figure itself changes subtly but significantly to a more "accompanied melody" version at m. 26.

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Ex. 2-13 Mozart, String Quartet in F, K. 590, Allegro moderato, mm. 16-27 (ed. L. Finscher. Kassel: Bärenreiter, 1964).



The boundaries between the two types of motivic permeation are by no means always clear, nor are the boundaries between motivic permeation and counterpoint. For example, the passage that leads into the recapitulation of Mozart's K.421 (Ex. 2-14, mm. 66-69), where

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comparatively brief figures are dispersed throughout the top three voices, is much more contrapuntal in effect than the transition of K. 590 is (Ex. 2-13). The section from mm. 59-64 (mm. 61-64 are shown in Ex. 2-15 is also somewhat imitative in effect; the principal melodic gesture here is passed back and forth between first and second violins. Is the overriding effect here one of motivically-charged accompanied melody or of imitation? The solution chosen was based as much on the high degree of identity of the figure in the principal voice as on the texture itself. In a verbal description of this development one could well call the entire passage beginning with the imitative entries in mm. 53-58 to the end of the development "contrapuntal" without splitting hairs over the exact nature of each type of texture, and indeed the precise categories are of far less interest than the importance of the development itself as a point of extreme textural contrast in the movement. (See Vol. II, pp. 59-60 for the complete development.)

Ex. 2-14 Mozart, String Quartet in D minor, K. 421(417b) Allegro moderato, mm. 61-70 (ed. L. Finscher. Kassel: Bärenreiter, 1964).



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Recapitulation

By way of comparison, the more formal and strictly worked out imitation in the development of K. 590 can clearly be designated "imitative counterpoint."

Ex. 2-15 Mozart, K. 590, Allegro moderato, mm. 92-101.

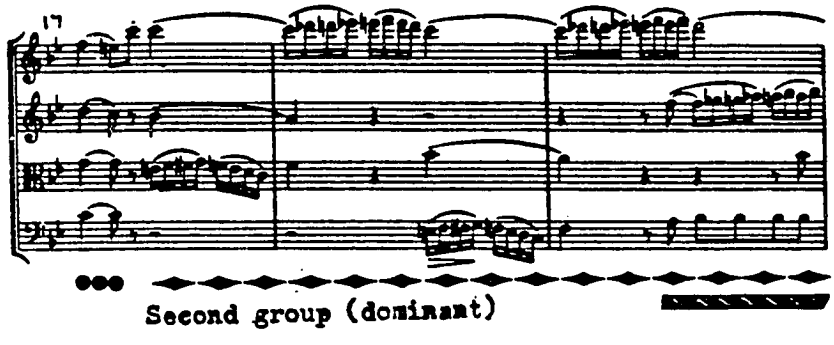


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Passages that might be categorized as motivic permeation within the context of accompanied melody encompass textures that vary widely--from the continuous and relatively complex figurations in Ex. 2-14 (mm. 59-64) to the simpler alternation of motivic material among two or more instruments (Ex. 2-16).

Ex. 2-16 Haydn, Op. 33, No. 4, Allegro moderato, mm. 17-19.



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Means of enlivenment in accompanying voices that are neither imitative nor clearly motivic, but rather are small expressive gestures that might best be termed "ornamental" (trills in subordinate voice, for example) are also classified in this subgroup. Occasionally a subordinate line occurs that is unusually prominent but lacks sufficient coherence or identity to be considered a "counterpoint." Such a configuration occurs in the cello, opening of dominant group, Haydn's Opus 76, No. 3 (Ex. 2-17). Its prominence arises primarily from its unusually wide range, and hence angular contour. The ascending tenth underscores the upward leap of a diminished fifth in the top voice, but other than this there is no clearly discernible motivic connection between the cello configuration and anything else in the exposition. (The sixteenth-note upbeat that introduces the tenth gives the subordinate line added prominence; when the passage returns a few bars later, at m. 38, the upbeat is even more elaborate.)

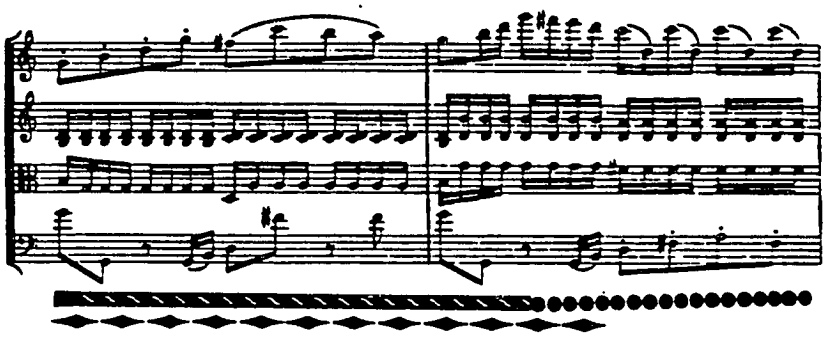
Ex. 2-17 Haydn, Quartet in C, Op. 76, No. 3, Allegro, mm. 21-28 (ed. W. Altmann. London: Ernst Eulenburg, n.d.).



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Second group (dominant)



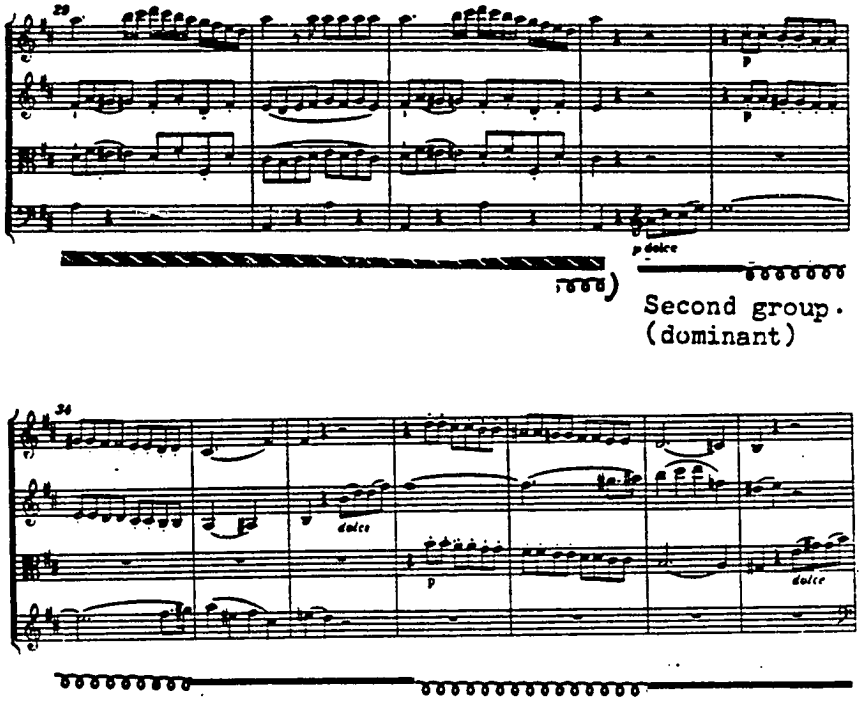
Solo-obbligato Textures

The end of the transition (mm. 21-25) was included in Ex. 2-17 because it includes a passage of non-imitative counterpoint that is typical of solo-obbligato writing in these quartets: the secondary voice is unobtrusive and rather low-keyed.

The beginning of the cello solo that opens the dominant group in K.575 is graced with another such delicate counterpoint.

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Ex. 2-18 Mozart, K. 575, Allegretto, mm. 29-40.



Where more extended passages of non-imitative counterpoint occur, they usually form part of a chain of textural events that encompasses a large part of the exposition, and this point will be developed in later chapters. The location and amount of both counterpoint and motivic permeation varies widely from work to work. The common (and logical) notion that such textures are concentrated in transition and development sections is by no means universally borne out in these quartets, although it might well be a fair generalization to make about late eighteenth-century chamber music as a whole.

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Applying the Classification

It is clear from the foregoing examples that the classification and recording of textures is of limited use without a corresponding attempt to correlate sequences of textural change with other dynamic factors in the music. Having recorded in some fashion the distribution of textural change throughout a movement, one is then free to look for correlations with other types of activity, for example, the succession of thematic ideas, points of rhythmic articulation, cadences, and changes of key. But in sonata-form movements of both Haydn and Mozart, these aspects too are handled in a seemingly infinite variety of ways.

Perhaps the one constant in sonata form is the fundamental polarity that exists between the tonic group and the dominant (mediant) group. This polarity requires that a set of events take place in the second group that is in some way commensurate with the events of the first group. This fundamental aspect of sonata form is realized in many different ways, but in the works under study it is evident that sequences of texture play a vital role in reinforcing a sense of analogy between the first and second group. It happens that in the majority of these works the thematic material is relatively homogeneous throughout, and this makes the interaction between texture and thematic presentations particularly subtle.

The discussions in Chapters 4 through 7 focus on how thematic homogeneity and the distribution of textural activity operate in each group of works to balance the polarity between tonic and dominant (mediant) groups.

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In this style, however, dynamic interaction is carried out on a small scale as well, and in Chapter 3 the discussion centers on how Haydn and Mozart handle balance and contrast in adjacent phrase pairs or phrase groups. In addition, examples are presented of analogous handling of textures within the statement of the tonic and dominant (mediant) themes themselves.

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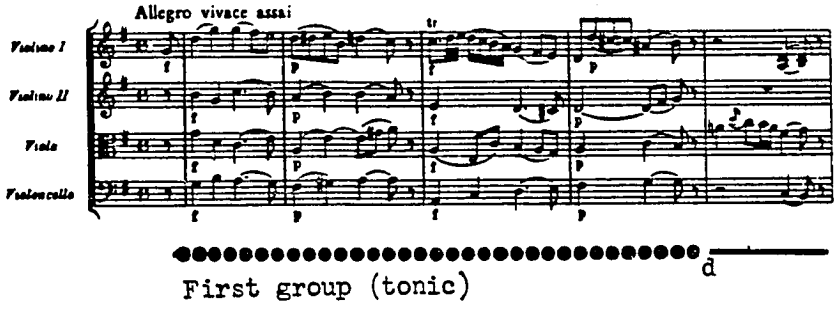
CHAPTER 3

TEXTURE IN THEMATIC STATEMENTS

Changes of texture help to articulate small-scale aspects of form, as we have already seen in some of the examples in Chapter 2. The particular way that the phrase is constructed, the textural setting in which it initially appears, and the manner in which distinctive elements are recalled can establish a network of connections within phrase segments, between adjacent phrases, or among restatements of thematic material throughout a movement.

In the discussion of the opening of Mozart's K. 387 and Haydn's Opus 33, No. 6 (pages 23 and 28) we saw that a move from integration to differentiation can take place without change of textural category. In m. 5 of K. 387 (Ex. 3-1) a marked change of texture does take place: a change from note-against-note to solo texture, with a return to note-against-note for the cadence at m. 10. Thus by the time the two initial thematic ideas draw to a close, one already has the sense of having travelled quite a textural distance.

Ex. 3-1 Mozart, K. 387, Allegro vivace assai, mm. 1-11.



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In other works, a striking move from differentiation to integration takes place within the first thematic idea itself. A simple but rather extreme example is the opening of Haydn's Opus 76, No. 4. The sustained chords, which are heard before the solo enters, create a much more highly differentiated setting than an ordinary "solo" texture. This changes to strict note-against-note texture for mm. 5-6.

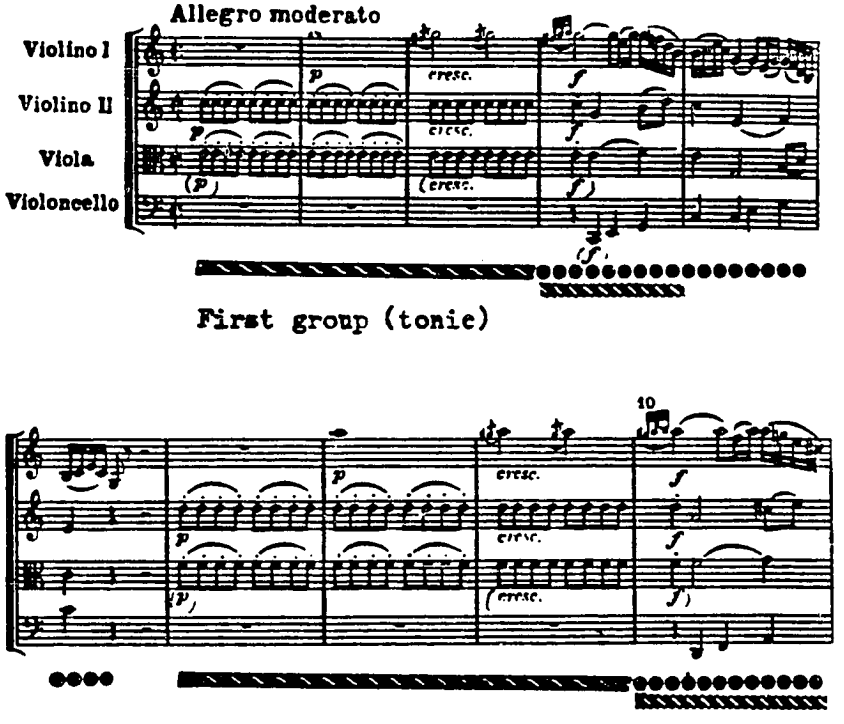
Ex. 3-2 Haydn, String Quartet in B flat, Op. 76, No. 4, Allegro con spirito, mm. 1-6 (ed. W. Altmann, London: Ernst Eulenburg, n.d.).



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A somewhat more gradual, but equally striking, move from differentiation to integration occurs in the opening phrase of Opus 33, No. 3. Here the converging of register and smoothing out of rhythmic displacement contribute significantly to the "gathering" effect of the voices.

Ex. 3-3 Haydn, String Quartet in C, Op. 33, No. 3, Allegro moderato, mm. 1-10(ed. W. Altmann. London: Ernst Eulenburg, n.d.).



Changes of texture within a phrase usually encompass one textural idea, such as the move from differentiation to integration in the examples just cited or from integration to differentiation back to integration. Occasionally, more frequent changes of texture seem to be dictated by the peculiar exigencies of the phrase itself. In the second theme of

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Mozart's K. 428, for example, textural changes delineate each two-measure phrase segment.

Ex. 3-4 Mozart, K. 428(421b), Allegro non troppo, mm. 36-59.



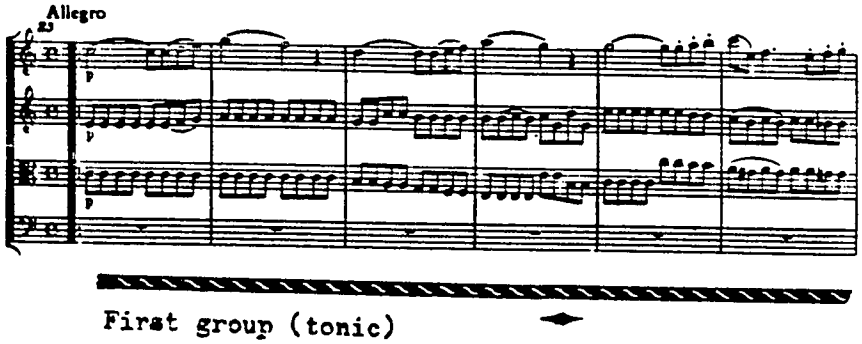
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Closing theme

The texture becomes somewhat more active when the theme is restated (mm. 48-55). In Mozart's quartets and quintets, restatements of themes are invariably more active than they were in their first appearance. In the opening of the Allegro of Mozart's K. 465, the increase of activity at the restatement of the theme takes on an unusually elaborate form: the accompanying voices are in counterpoint with the principal voice, and in imitation with each other. (See m. 31 of Ex. 3-5. The restatement in this case is also the consequent phrase of an extended antecedent-consequent phrase pair.)

Ex. 3-5 Mozart, K. 465, Allegro, mm. 23-40.



First group (tonic)

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This more active restatement of the opening theme sometimes coincides with the opening of the transition. The transitions of K. 387, K. 464, and K. 614 begin as imitative restatements of the opening theme, and in K. 406, the theme, which was in unison at the opening of the movement, is restated with an elaborate contrapuntal overlay. This mode of restatement is more characteristic of Mozart than of Haydn; in the later Haydn works, the themes are often so homogeneous throughout that the entire exposition is given over to restatements of a complex and subtle character.

In many of these works, the dominant or mediant theme itself is in some sense or other a restatement of the tonic theme. This restatement may be almost exact, or it might be an extremely subtle recasting.

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But even in works where the dominant (mediant) theme is more heterogeneous, the presentation of that theme often recalls in some way aspects of the phrase articulation or texture of the tonic theme.

For example, the opening theme of Opus 33, No. 5 (Ex. 3-6, mm. 3-6) is set with alternating measures of animated accompaniment. This change of texture is achieved not by a change in the accompaniment so much as by the alternation of eighth and dotted quarter notes in the theme itself. On the fourth and sixth measures, the eighth-note activity moves to the principal voice, resulting in an alternation of thicker and thinner textures. In the second theme (beginning m. 48), this alternation of thicker and thinner textures is recast as note-against-note texture alternating with solo, and the entire framework is expanded: 1 + 1 becomes 2 + 2. This expansion of textural change and phrase rhythm is further carried out in the vertical spacing between voices (the thirds and sixths of the opening become tenths in the dominant theme) and in the contour of the melody (the thirds b to d^1 and a to c^1 in the tonic theme become sixths a^1-$f\#^2$ and g^1-e^2 in the dominant theme).

Ex. 3-6 Haydn, String Quartet in G, Op. 33, No. 5, Vivace assai; a) mm. 1-14, b) mm. 45-61 (ed. W. Altmann. London: Ernst Eulenburg, n.d.).

a)



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b)



In Mozart's K. 464, the rhythmically more active portion of the theme is thrown into sharp relief by strict solo texture; this changes to note-against-note for the cadences. In the dominant group, the small-scale change from solo to note-against-note is reversed: the note-against-note texture begins the phrases, and this connection is underscored by a reversal of rhythm in the subordinate voices at the beginnings

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and ends of the phrases (see bracketed "a" and "b" in Example 3-7). Thus the rhythm, and also the pitches, at the end of the consequent phrase in the tonic group are recalled to begin the dominant group (compare cello, mm. 7-8 and mm. 37-38).

Ex. 3-7 Mozart, Quartet in A, K. 464, Allegro; a) mm. 1-15, b) mm. 31-46 (ed. L. Finscher. Kassel: Bärenreiter, 1964).

a)

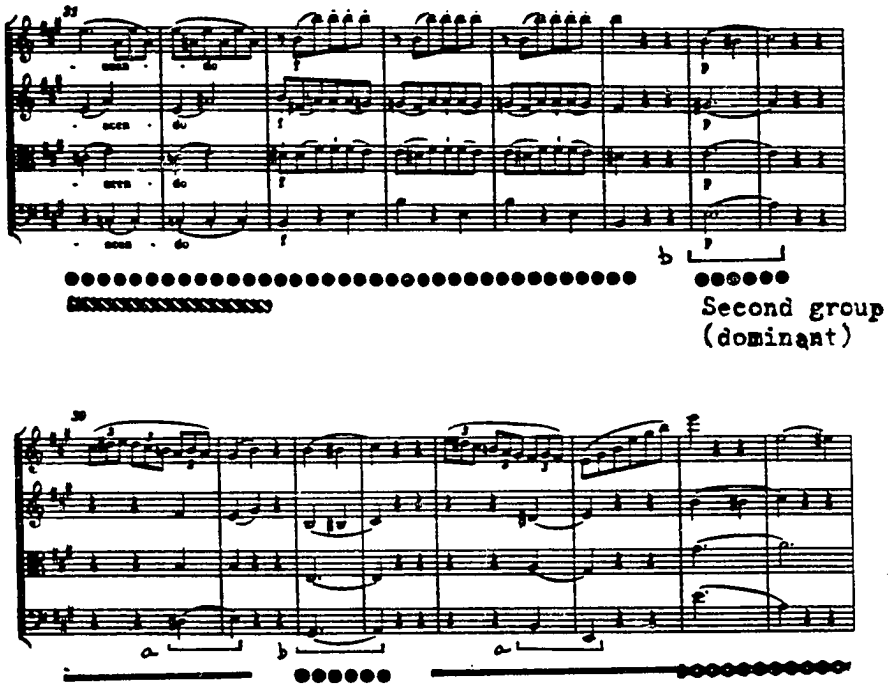


First group (tonic)



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b)



In K. 421 (Ex. 3-8), the consequent portion of the opening phrase pair is intensified by being moved to a higher register and by slight changes of texture: the anchoring subordinate line in the cello is dropped, and the texture changes to note-against-note earlier in the phrase, to underscore the cadential descent of the top voice to d^1. In the beginning of the second group, the repeated-note figure itself is recalled in a more animated version. The distribution of activity among the voices remains the same as well (animated pedal in second violin and viola; ascent of a fourth in cello) as does the connecting motivic permeation between first and second phrases of the pair (m. 28 here, m. 4 in opening). On the restatement of the mediant theme at m. 29, both

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principal and subordinate voices become markedly more rhythmically active, recalling the more intense second phrase of the opening (mm. 5-8).

Ex. 3-8 Mozart, K. 421, Allegro moderato, a) mm. 1-10, b) mm. 24-35.

a)

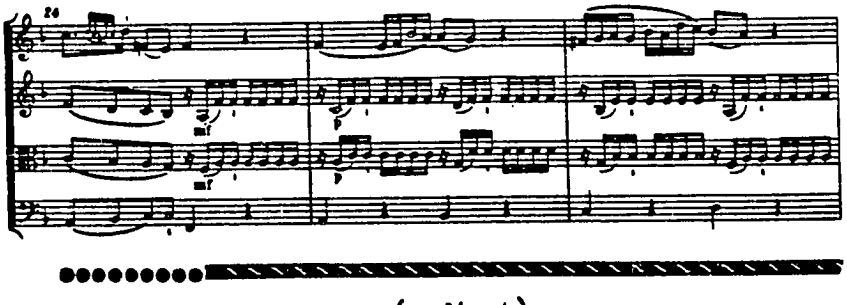


First group (tonic)



(●●)

b)



Second group (mediant)

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In examining a number of works by two composers who were writing at roughly the same time and who admired each other's work as much as Mozart and Haydn did, it is perhaps inevitable that certain passages appear that resemble each other rather strongly. At least two pairs of openings among the works considered in this study exhibit striking similarities in the presentation of their first themes: K. 421 and

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Opus 76, No. 2, both in D minor; and K. 515 and Opus 33, No. 3, both in C major, although in other respects the members of each pair are quite different.

In the D minor pair, the rhythm of the accompaniment is the same, and in both works, the accompaniments of both antecedent and consequent phrases begin as animated pedals and end as note-against-note. The opening melodic gestures are also similar (downward fifth in Opus 76, No. 2; downward octave in K. 421; consequent phrase begins an octave higher than antecedent).

As for the C major pair, the resemblances are somewhat less obvious and may even be incidental, since the character of the works is so different. However, the combination of ascending C major arpeggio in cello and animated pedal in second violin and viola(s), heard successively in Opus 33, No. 3 and simultaneously in K. 515, is noteworthy. Also there is a resemblance in the way the phrases are laid out: first phrase on C; second phrase, same texture on G; third phrase begins with animated pedal, ends with a relatively extended note-against-note passage.

Similarities of texture and textural ordering in the works of Haydn and Mozart might be present in works where substantial differences exist in the thematic elements encompassed by those textures. However, the similarities in the textural settings of the two pairs of works just described does give evidence, as Rosen suggests in his discussion of the C major pair of openings, that the two composers had each other's works very much in mind.[1]

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[1]Rosen, The Classical Style, pp. 266-67. Rosen views the openings of the two C major works as closely connected.

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CHAPTER 4

HAYDN'S OPUS 33 QUARTETS

In Haydn's Opus 33 and Mozart's "Haydn" quartets the textural language of the two composers is much the same, but their approach to the distribution of various types of texture throughout the exposition is radically different. The discussions in Chapters 4 and 5 will center on aspects of texture that are related to this difference. In works such as these where such a delicate balance exists between all aspects of their structures, it would be impossible to explore the interconnections between the texture and all other elements of the works in a single study. The present discussions are offered as a first layer of investigation. They are intended to show evidence that for both Haydn and Mozart, the distribution of textural activity was a significant means of defining the form and to show certain differences in the way they used this resource; a reader familiar with these quartets will doubtless recognize many more.

The first sections of both Chapters 4 and 5 will focus on the expositions: the sequences of textural activity and change will be examined in view of their relation to the forward motion generated by the change of key. Discussion of the developments and recapitulations, in the second part of both chapters, will center on their relationship to the events of the exposition. The works are not discussed in numerical order; I have arranged them in an order that clarifies the main points of the discussion.

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Textural Distribution in Expositions

In the sonata-form exposition, the tonal motion towards the second key that usually begins in the transition sets up a momentum that drives forward to the end of the exposition, on to the development, and back to the recapitulation. This forward motion is often enhanced by greater rhythmic and textural activity in the transition and second group. In order for the new key to remain convincingly established as a new tonal center, however, the events in the second group need to be commensurate in interest and importance with those of the first group. A variety of occurrences can meet this need: for example, a second theme (and hence usually a return to accompanied melody), a prominent cadence in the new key, or other thematic or textural events that somehow recall or correspond to those of the first group.

The need to establish a convincing basis for maintaining the second key as a new tonic, then, can give rise to a set of retrospective events without any loss of forward motion. If the textural setting of the theme that opens the second group recalls in some way that of the opening of the exposition, or if the activity following the second theme is similar to that of the first, or if the second theme itself is similar to the opening of the exposition, the retrospective sense is heightened. If this retrospection occurs in a context of strong forward motion it can be a significant source of dramatic tension. In expositions where both theme and texture are recast in some way at the opening of the second group, a particularly strong sense of analogy results.

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Haydn's Opus 33: General Characteristics of the Expositions

Because the tonal motion towards the second key usually begins in the transition, one would expect the textures to become more active in the transition, with perhaps an analogous section of textural activity in the second group, after the statement of the dominant (mediant) theme. This basic textural plan is in fact found in many sonata-form expositions of this era, but not in the expositions of Haydn's Opus 33. In most of these expositions, textural activity is concentrated in the second group, rather than occurring first in the transition. The tonic group and often much of the transition are characterized by accompanied melody, while the material that coincides with the arrival of the second key often resembles an extension of the transition or is even more active in texture than the preceding transitional passage.

This concentration of activity takes place in various ways. In some (No. 4 and No. 6), transition-like motivic permeation begins in the dominant group. In others (No. 1 and No. 5) a brief thematic statement opens the second group. These statements do not cadence immediately but rather are extended by comparatively complex contrapuntal passages that intervene before the first full cadence in the new tonic. In Opus 33, No. 3, the dominant group is marked by the pervasive presence of motives from the opening, while in No. 2, the increased activity is primarily in the form of virtuosic solo figurations in the principal voice. There is no real prototype here, but in general, the first group is governed by accompanied melody, the second group by motivic permeation or polyphony. This fundamental contrast of texture between first and second group is the most striking characteristic of the textural ordering in the Opus 33 quartets.

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In all six of the works, the contrast in texture between first and second groups underscores a contrasting treatment of phrase articulation and cadences in the two groups. The thematic material in the tonic group is characterized by frequent points of articulation (rests; clearly defined, discrete phrase segments) whereas the dominant (mediant) group proceeds, often in a single gesture, to an elaborate cadence. This cadence arrives at a point well into the dominant group and often quite near the end of the exposition. Material of any length following this cadence is often characterized by lighter textures that in some way recall those of the first group. No cadence in the tonic group approaches the main dominant (mediant) cadence in assertiveness, and in spite of their clear delineation, the finality of the tonic cadences is often mitigated in some way. The second group thus has a more dynamic character than the first not only because of its more active textures, but also because of the momentum that arises from the delay of the first full cadence in the second key.

Superimposed on the basic framework of stable, well-articulated tonic group and active, transition-like dominant or mediant group is a close-knit network of interrelationships between themes and textures. Particularly since much of the thematic material is homogeneous, references to earlier parts of the work emerge constantly, and the use of texture to either reinforce or obscure these references is another significant aspect of Haydn's textural style.

In works where both homogeneity of thematic material and post-transition textural activity are especially pronounced, the resulting thematic design can be rather irregular. In other respects, however,

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all of the Opus 33 movements exhibit to some degree an underlying concern with symmetry. This is made manifest by regular phrase structures and by a consistent placement of the arrival of the second key slightly less than halfway through the exposition.

The characteristics just described are worked out in various ways in the six works of Opus 33, but on the whole they are a remarkably homogeneous group of works in spite of the very individual character of each.

Quartet in D Major, Opus 33, No. 6

A correlation between the location of textural activity and the treatment of phrase articulation and cadences can be seen clearly in Opus 33, No. 6. The tonic group and transition are set in unremitting note-against-note texture, and the sudden introduction of motivic permeation at m. 27 signals the beginning of the dominant group, which is marked both by more active textures and by more frequent changes of texture. (See Ex. 4-1 and 4-2, or refer to Vol. II, page 39 for the entire movement.) This contrast of texture underscores a basic difference in the handling of the large-scale descending motion in the top voice, and consequently, a difference in tension. In the first group, the descent is rapid; in the second group, it is stretched out over a long period of time.

At the beginning of the exposition, the top voice descends from 5 to 1 in the first phrase (Ex. 4-1, mm. 1-4, repeated 5-8). The second thematic idea (m. 9) grows out of the ending of the previous phrase. (See brackets in Ex. 4-1, mm. 8-9.) In the same way, the ending figure of this section becomes the opening figure of the transition, mm. 18-19. The smooth thematic connections between the various sections of the

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first group lessen the finality of the cadences, as do the lack of the third and fifth of the tonic chord and the absence of the cello in the cadences in mm. 4 and 8.

The type of straightforward exploration of the tonic found in the first group of the D major quartet is characteristic of all of the Opus 33 openings, although in several, ambiguous elements momentarily throw the initial direction off focus.

Ex. 4-1 Haydn, Op. 33, No. 6, Vivace assai, mm. 1-29.



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Transition



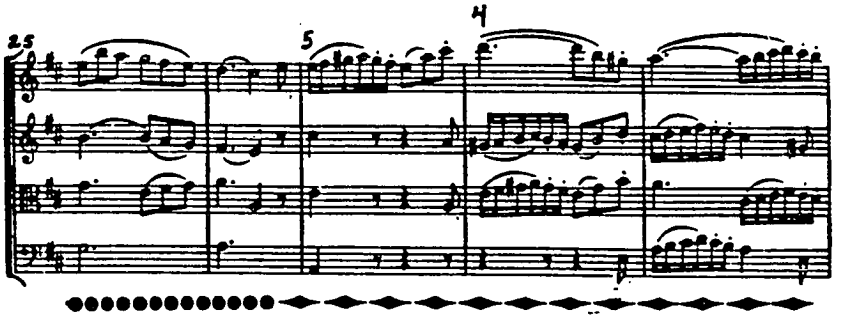
Second group (dominant)

The marked change of texture that occurs at the opening of the dominant group helps to redefine as a new tonic the A-major chord that ended the transition as the dominant of D. The thematic material that opens the dominant group is drawn from the first theme: it is the more

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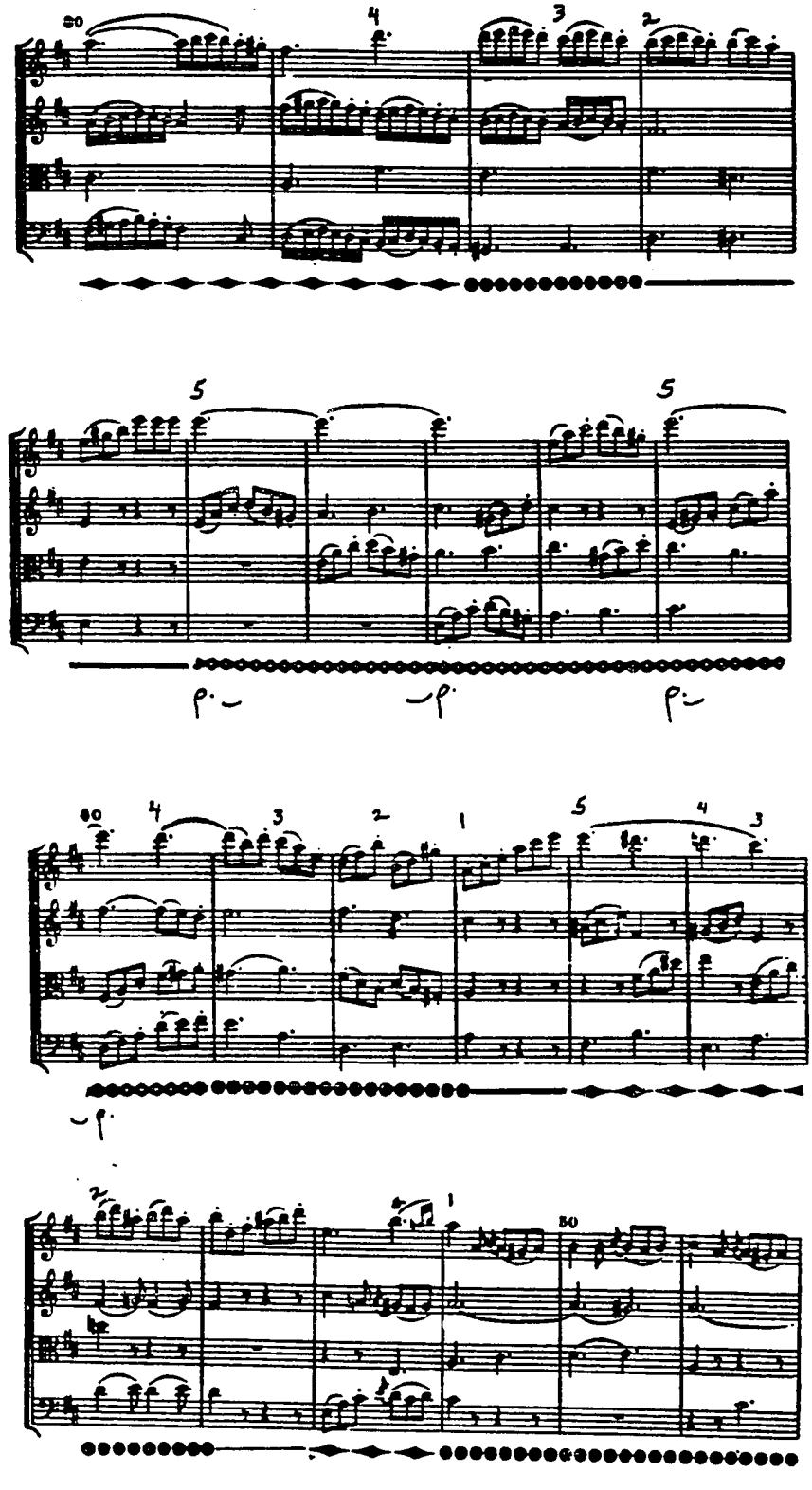
ornamental version of the theme that was first heard in m. 5. The return of this material, like the change of texture, helps to define the new key. Whereas in the tonic group, the initial descent of the top voice from 5 to 1 was immediate, in the dominant group, the descent from 5 to 1 in V is much more extended. The initial e^1 (Ex. 4-2, first violin, m. 27) moves up a seventh to d^2, and the top voice descends to e^1 during mm. 32-34. This descent is marked by a change of texture from motivic permeation to note-against-note and solo settings. The e^1 is then transferred once more into the higher register, and a passage of imitation takes place under an extended e^2. At the point of the descent from e^2 to a (substituting for a^1), the texture again changes to note-against-note (mm. 40-43). The finality of the a in m. 43 is, however, immediately mitigated by an arpeggio into the high register once more, and an immediate reiteration of the descent from e^2 to a^1. This last descent in the new tonic is given added emphasis by motivic permeation. The closing theme somewhat recalls the second event of the first group.

Ex. 4-2 Haydn, Op. 33, No. 6, Vivace assai, mm. 25-58.



Second group (dominant)

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Closing theme

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The striking changes from motivic permeation to note-against-note texture that occur the first two times that the top voice begins its descent in the dominant group have a subtle precedent in the small-scale changes in the tonic group. Within the strict note-against-note framework of the tonic group and transition, each descent of the top voice is underscored by a change to slightly more integrated texture; the first descent is marked by a change to strict parallel motion (Ex. 4-1, mm. 3-4); the pedal is discontinued for the descent that begins at m. 14; and at the end of the transition, a return to four-voice texture after the brief dialogue section underscores the descent to $c\#^1$ for the half cadence.

Quartet in B flat major, Opus 33, No. 4

The B flat major quartet, which opens on a V_2^4 chord, is one of the three Opus 33 quartets that begin on a chord other than the tonic. This unusual opening sonority is exploited in ingenious ways throughout the exposition. The slightly unsettled effect of the unprepared seventh chord is supported by a metric ambiguity: the movement begins in the middle of the measure. The phrase segments throughout the exposition

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are constructed in such a way that they begin at times on the first beat of the measure, at times on the third.[1]

The exposition of this quartet has the same basic arrangement of textures as that of Opus 33, No. 6: predominantly integrated textures (note-against-note) for the first group, and differentiated textures (solo, motivic permeation, and animated accompaniments) for the second. The correlation of this contrast of texture with the varying rate of descent of the top voice is similar as well. The events in the second group surrounding this descent are quite different, however, and give rise to an original and rather extraordinary mode of presenting the second theme.

The first group is divided into two sections. In the first, briefer section (Ex. 4-3, mm. 1-4), the top voice descends from 5 to 3, reaching 1 at the beginning of the next section (third beat, m. 4). In the second section, the tonic is reiterated in a deliberate manner. (This scheme is somewhat similar to that of the first group in Opus 33, No. 6.) The finality of the tonic cadences in mm. 4, 7, and 9 is mitigated by ending on 3 rather than 1 in the top voice.

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[1] Moe, Texture in the String Quartets of Joseph Haydn, pp. 273-75.

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Ex. 4-3 Haydn, Op. 33, No. 4,
Allegro moderato, mm. 1-12.



The transition, opening of the dominant group, dominant cadence, and emergence of the "second theme" are linked in unusual ways. The short transition begins as a recasting of the opening phrase: the opening gesture of the transition consists of the same pitches as the

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opening of the exposition, except that the initial f^2 becomes $f\#^1$. The accompanying diminished seventh sonority parallels the opening V^4_2. The passage moves quickly to the V/V (m. 17). The opening of the dominant group coincides with the first appearance of motivic permeation: a sixteenth-note figure derived from the opening gesture of the transition (and hence the first violin part at the beginning) is first withdrawn into the subordinate voice and then passed back and forth between principal and subordinate voices (mm. 17-21). Because of the postponement of any motivic permeation until the beginning of the dominant group and the strong thematic connection between the material in the transition and the opening of the dominant group, the first part of the dominant group has much the character of a continuation of the transition.

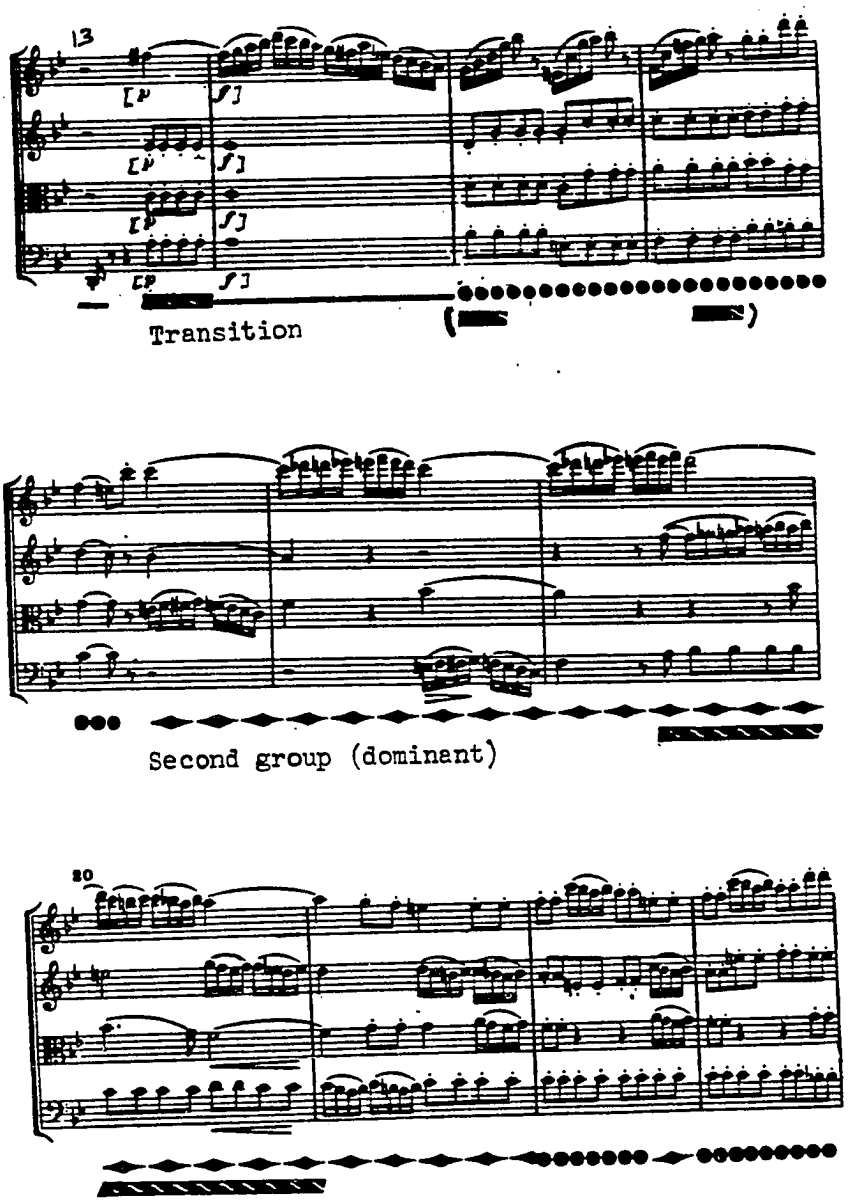
In mm. 20-21, both the harmony and the descent of the top voice suggest an imminent cadence; this is arrested on the V/V chord, and at m. 21 a "new" theme somewhat resembling the one first heard in m. 4 is introduced. It is presented over a C pedal, simultaneously with the continuation of the motivic interplay from the preceding section. This motivic permeation then subsides for the descent to the dominant cadence (c^2 to f^1, mm. 25-26), after which the theme first introduced at m. 21 is presented briefly in an accompanied melody setting.

The exposition of this quartet is thus similar to the much longer one of the D major quartet in the layout of the tonic group and in the concentration of textural activity in the passage preceding the dominant cadence. The nature of the motivic permeation that opens the dominant group is even the same. In the B-flat quartet, however, the descent to the V/V, the extension of the V/V, and the continuation of the descent

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in the new tonic occur in a single gesture, whereas in the D major exposition, the second group is divided into three descents, each marked by its own sequence of texture.

Ex. 4-4 Haydn, Op. 33, No. 4
Allegro moderato, mm. 13-31.



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The particular way the "second theme" makes its appearance obscured in a web of motivic permeation (mm. 21-23) is unique to this work, and the intensity of this event is increased by two related factors. The first is the homogeneity of the thematic material: the second theme is closely related to the note-against-note portion of the first theme (mm. 4-6). The form that the sixteenth-note motivic permeation takes prior to and during the first appearance of the second theme serves at the same time as a reference back to the first group, a link to the forthcoming second theme, and a means of obscuring the entrance of this theme.

The intensity of this passage and its effectiveness as a point of reference are substantially increased by the placement of sonorities,

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particularly seventh chords and suspensions, in this passage and throughout the exposition. For example, the animated accompaniment that opens the movement is associated with a seventh-chord sonority. The same combination opens the transition; this time, instead of resolving on the third beat (opening of the following measure), it stays on the chord. This particular combination (seventh-chord sonority and animated accompaniment) gives a peculiar intensity to the opening of these two sections. So fixed is the association that there is an implicit reference to it in the opening of the dominant group as well, even though the subordinate-voice motion has changed to motivic permeation.

When the "new theme" enters (m. 21), the surrounding suspensions again refer to the opening sonority (activity plus dissonance). The combination is unconventional as an opening motif and is so distinctive that by this point in the work it has identified itself as such. Thus the appearance of the "second theme" combines all of the elements previously heard in the exposition--suspensions, note-against-note texture, and motivic permeation--with thematic material derived from the first group.

Another source of coherence is the consistent presence of the underlying eighth-note figure that appears at times in the subordinate voice (opening figure; mm. 15-16; mm. 19-20) and at times in the principal voice (mm. 8-10, for example). Its absence at the opening of the dominant group (mm. 17-18) subtly throws this passage into relief.

The return to accompanied melody after the dominant cadence (m. 26) has a somewhat retrospective aspect, because of its connection with the ascending figures in mm. 4-7 and because of the unusual

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presentation of the melody during the preceding passage.[2] When it first appears (m. 21) entangled in motivic permeation carried over from the previous section, it is not immediately clear that it is going to be a new theme, hence when it appears in a "thematic" setting (mm. 26-28) one has the impression of having heard it before, with its various elements previously combined in a less articulate way.

Quartet in B minor, Opus 33, No. 1

The opening 10 measures of this quartet are remarkable for their tonal and textural ambiguity. The opening animated accompaniment changes role almost immediately, and in the fourth measure the subordinate eighth notes take over the principal voice. This change of role underscores the unsettled tonality of the first phrase: it is not clear at the outset whether it is in D major or B minor, although D seems more strongly suggested. The tentativeness is furthered by the delay of a full cadence until m. 11 where the first thematic idea cadences into the beginning of the note-against-note section.

Even taking into account the much more dramatic character of this first group, the first groups of the B minor and B-flat major quartets are much alike: an opening on a chord other than the tonic (more extended in the B minor movement) followed by a deliberate exploration of the tonic. The second section of the first group in both works is characterized by strict note-against-note texture and frequent articulation by rests. The note-against-note section of the first group proceeds

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[2] It is not unusual for the closing section of the exposition to recall events previously heard in the exposition, but it is the particular way that the short "theme" (mm. 26-28) is introduced in the preceding section (mm. 21-23) that makes this passage unusual.

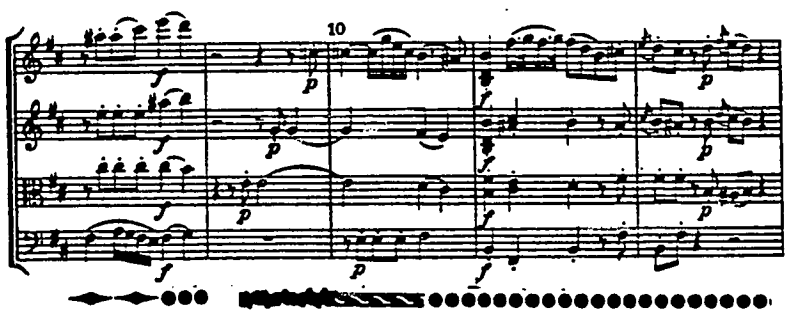
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as if it is going to become a transition passage: it moves to E, as if to begin a motion in fifths towards A (V/III); instead, it turns back to B minor and ends on the dominant of that key (Ex. 4-5, mm. 11-17).

Ex. 4-5 Haydn, String Quartet in B minor, Op. 33, No. 1, Allegro moderato, mm. 1- 20 (ed. W. Altmann. London: Ernst Eulenburg, n.d.).







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Second group (mediant)

The opening figure is recalled almost exactly at the opening of the mediant group, this time in a completely unequivocal setting: a sustained D pedal leaves no doubt about the tonality. This restatement of the opening in a more stable setting stands in sharp contrast to the relationship of the opening of the first and second groups in the two works just discussed. In those, elements from the first group were recast in a less stable setting to open the second group. In the B minor work, the particular way the mediant group opens might be related to the ambiguity of tonality at the beginning of the exposition. The unequivocal way the theme is presented in the mediant resolves the quasi-improvisatory nature of the opening: the tonally ambiguous opening material is now restated clearly in D.

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Once this brief thematic statement is made, however, the events throughout the second group are similar to those of the second groups of the D and B-flat quartets: two extended build-ups to the cadence in the second key. The first, marked by non-imitative counterpoint, is deflected at m. 28; the second, marked by less complex textures, cadences in D at m. 33.

In spite of the solo-obbligato texture, the passage from mm. 20-27 is very much dominated by the first violin. This is particularly true of the descending line at mm. 22-24; not only is this descent reinforced by parallel motion in two of the accompanying voices, but the principal-voice figure itself (a descending fourth) is a slower recasting of the opening sixteenth-note figure. This is recast in yet another rhythm in the closing theme, where the descending figure is given in eighths, supported by parallel tenths.

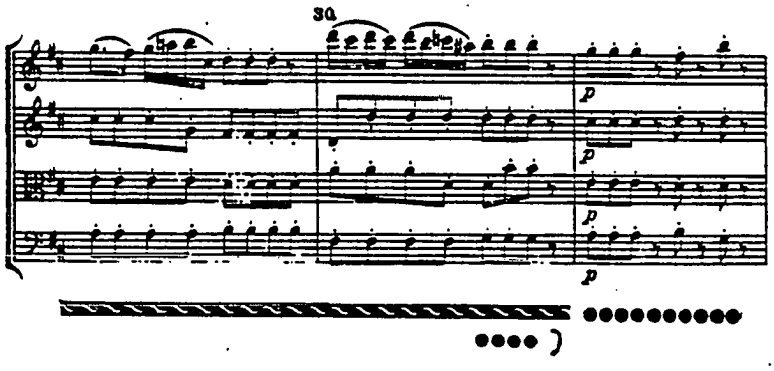
Ex. 4-6 Haydn, Op. 33, No. 1, Allegro moderato, mm. 17-37.

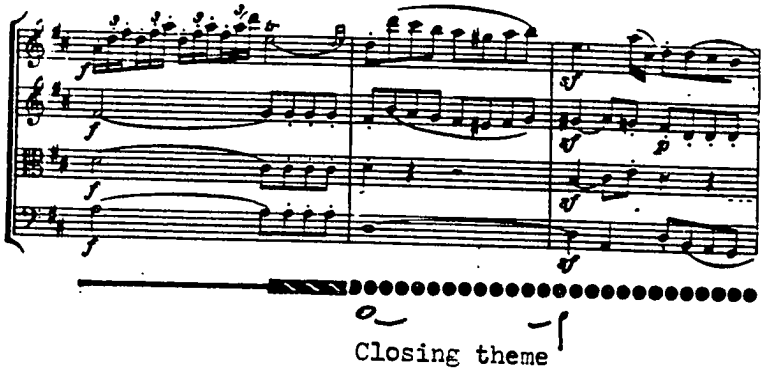


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Quartet in G Major, Opus 33, No. 5

In two of the three works just discussed, the transition ends on a half-cadence, and in the third, the B-flat quartet, the dominant preparation in the transition is very brief. Judging on the basis of these works, it would seem that the more active openings of the second groups might arise from a need to complete the preparation of the second key; the passages serve at the same time as an extension of the transition and as the opening of the second group. Yet in Opus 33, No. 5, much the same distribution of textures occurs, and the transition of this work culminates in a fully worked out dominant preparation.

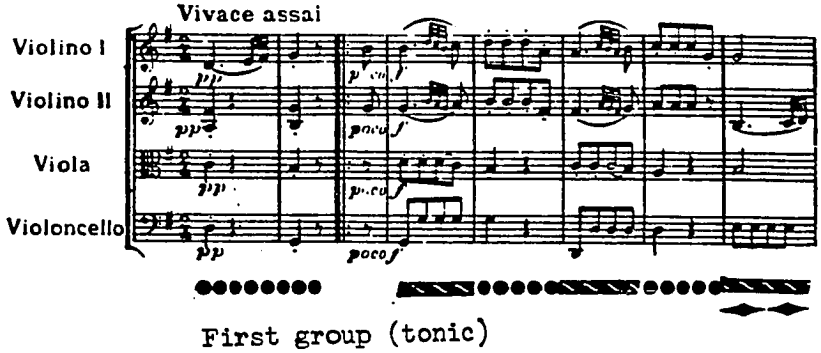
Like the B-flat major and B minor quartets, this work begins on a chord other than the tonic. The succinct eight-measure phrase that opens the tonic group is preceded by a V-I cadence. The same figure ends the phrase (Ex. 4-7, mm. 9-10). By beginning with an ending, Haydn adds a bit of ambiguity to the otherwise straightforward opening. The first group is similar in its sequence of events to the first groups in the three works discussed thus far: a direct descent from 3 to 1 in the top voice (mm. 3-10) is followed by an emphatic affirmation of the tonic.

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The first group and transition are accompanied by an animated pedal in eighth notes that is only interrupted once: for the note-against-note ending of the first statement of the theme and beginning of the restatement (mm. 22-28). This note-against-note section serves as an important point of reference throughout the movement: for example, the repeated a^1 at the end of the transition (mm. 48-49) refers back to the repeated d^2 that preceded the restatement of the theme in mm. 22-23, and at the same time it subtly announces the forthcoming dominant theme. Furthermore, the chromatic descent d^2-$c\#^2$-$c\natural^2$ at mm. 23-24 is recalled in a lower register, and with fragmented texture, at the end of the exposition.

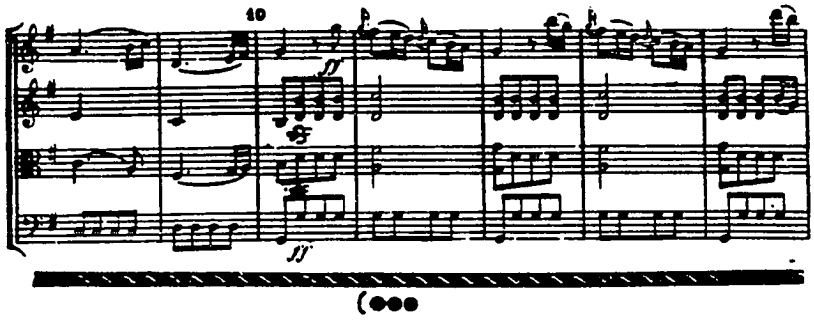
The almost unremitting animated accompaniment throughout the first group and transition is relieved somewhat by a subtle interplay between integration and differentiation. The change from note-against-note texture to animated accompaniment in mm. 3-6 is continued in a way throughout the tonic group because of the rhythmic makeup of the theme. Because repeated notes are prominent in the theme itself, the repeated-note accompaniment takes on a motivic implication (Ex. 4-7).

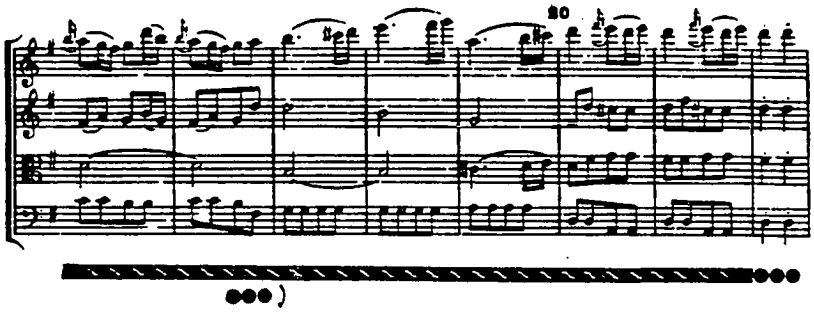
Ex. 4-7 Haydn, Op. 33, No. 5, Vivace assai, mm. 1-52.



First group (tonic)

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Transition

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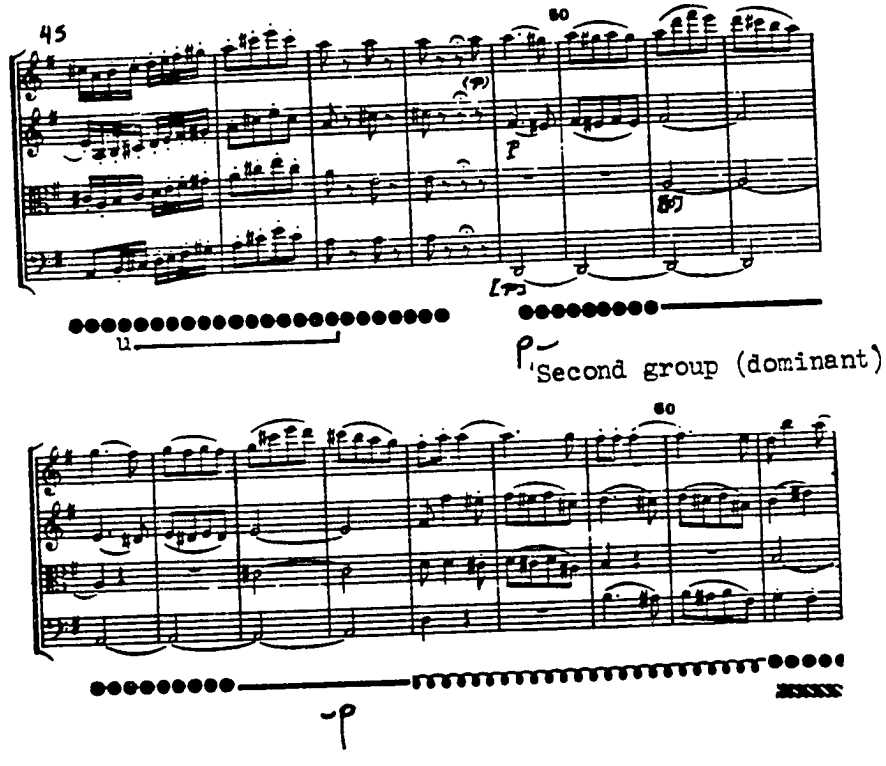
In the opening theme of the second group, the top voice begins a straightforward descent from a^1 to d^1 (5 to 1 in the new tonic).[3] This is interrupted twice, first by a return to a^1 (m. 57). The subsequent descent towards d^1, characteristically graced with counterpoint, is abruptly interrupted by a surprise return of the opening theme in imitation (m. 65), and an extended buildup to the dominant cadence at m. 89. As in Opus 33, No. 1 and No. 4, the texture becomes clearer as the final descent is approached. Although in the context of this exposition as a whole, the passages of motivic permeation and imitation are

[3]The dominant theme is in certain respects a recasting of the opening theme. See Chapter 3, page 54 for a discussion of this.

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relatively shorter than in the other three works, they, like the corresponding passages in the three quartets just discussed, are clearly associated with the extension of the descent preceding the first full cadence in the new tonic.

Ex. 4-8 Haydn, Op. 33, No. 5, Vivace assai, mm. 45-95.



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Quartet in E-flat Major, Opus 33, No. 2

The remaining two quartets in Opus 33, No. 2 in E flat and No. 3 in C, conform less closely to the common characteristics identified in the four works discussed already. In the brief exposition of the E flat quartet, the tonic group resembles the others rather closely, but in the dominant group, the characteristic textural activity is replaced by an increase of rhythmic activity in the principal voice. The extension of the dominant cadence, which in this work takes place after the first full cadence in the dominant, is carried out by solo figurations rather than by polyphony.

The opening phrase has something of the ambiguity noted in the opening of Opus 33, No. 5: the figure that ends the first phrase also appears near the beginning of the phrase and hence has something of a double identity. (See brackets in Ex. 4-9.) The theme is lyrical in character and at the same time highly motivic.

Ex. 4-9 Haydn, Op. 33, No. 2, Allegro moderato, mm. 1-13.



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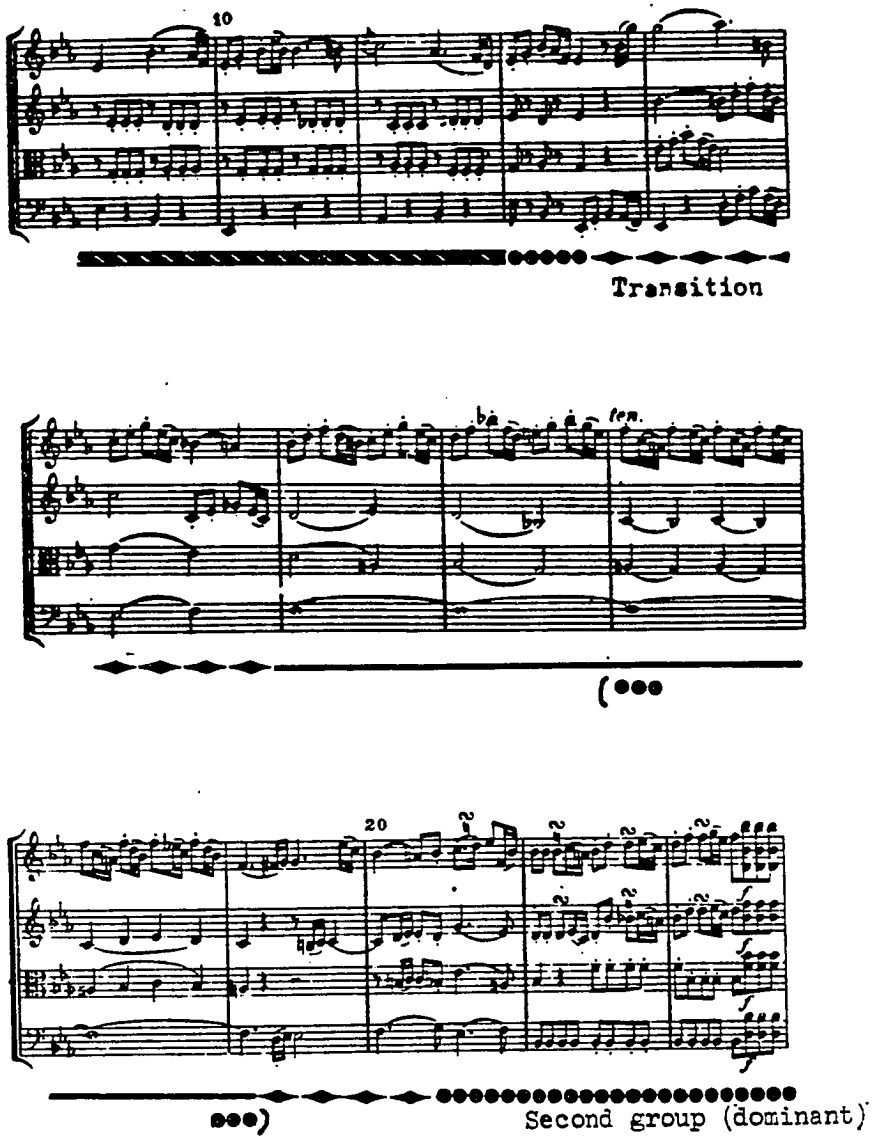
Transition

The transition begins as a recasting of the first group, enlivened with motives drawn from the opening theme. (This type of transition, a more active restatement of the opening theme, is quite common in Mozart's quartets but appears only once in Opus 33.) The V/V is reached almost at once, and the end of the transition overlaps with the opening of the second group (m. 21). The coincidence of this cadence with strict note-against-note texture, and the reiteration of the B-flat chord both in the accompaniment and in the contour of the principal voice give the entire dominant group the character of an extended cadence. The figurations in the principal voice become more elaborate during the approach to

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the "big cadence," which, as in most of the other quartets, occurs near the end of the exposition (m. 28).

Ex. 4-10 Haydn, Op. 33, No. 2,
Allegro moderato, mm. 9-32.



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Although the brief amount of textural activity (motivic permeation) is concentrated in the transition in this exposition, a fundamental contrast in textures between tonic and dominant group is maintained: the tonic group is dominated by differentiated textures (solo and animated accompaniment), the dominant group by two sharply contrasting textures:

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emphatic note-against-note (integration) and virtuosic cadential figures (differentiation).

Quartet in C Major, Opus 33, No. 3

The opening of this quartet, which Moe describes as a "tour de force texturally"[4] is remarkable in a number of ways. The delicate, almost tentative nature of the opening changes abruptly at m. 4, when the cello enters with the tonic arpeggio, and the first violin, as if in response to a tremendous unleashing of energy, descends in an equally vigorous but more ornamental arpeggio. The sudden converging of register that takes place at the ends of the first two phrases is underscored by a movement toward rhythmic integration as each phrase progresses. The activity in the first two phrases is, however, all textural and rhythmic; each phrase delineates only one harmonic degree.

Whereas in the other five Opus 33 quartets, the first cadence in the tonic takes place within the first few measures of the exposition, in this work, the opening harmonies are deployed over three phrases. The first full cadence in the tonic overlaps with the entrance of the cello at the beginning of the transition (m. 18, Ex. 4-11). The high degree of textural activity combined with the deployment of the harmonies over a comparatively long period of time gives an elegant spaciousness to the first group: it almost has the character of a cleverly disguised introduction.

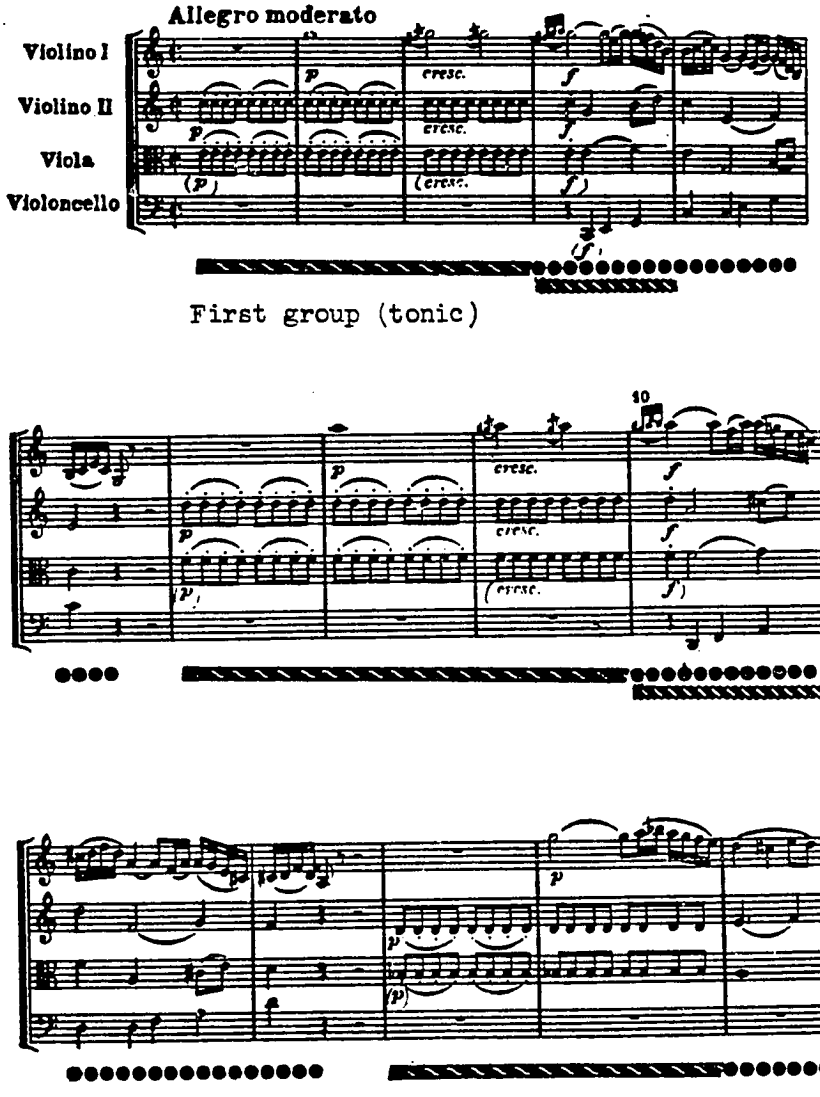
In the transition, certain aspects of the first group are compressed, particularly the cello figure, which is speeded up rhythmically

[4]Moe, Texture in the String Quartets of Joseph Haydn, p. 269.

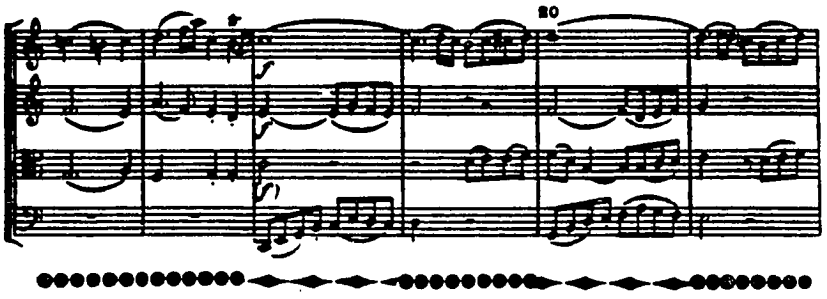
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and melodically. The transition has the character and scope of an actual transition section but does not effect a change of key, for it closes on a half cadence in the tonic.

Ex. 4-11 Haydn, Op. 33, No. 3, Allegro moderato, mm. 1-26.



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Transition



The dominant group contains two discrete sections, and both of these sections are dominated in different ways by the grace-note figure from the opening of the first group. In the first section (m. 27 to the dominant cadence, m. 42) the grace-note figure appears in a new setting, simultaneously in a subordinate voice and as a prominent feature of the principal voice (Ex. 4-12: violins 1 and 2, mm. 28-36). A heavily emphasized change to note-against-note texture (mm. 37-39) leads to the main cadence at m. 42. The textural events of the second group thus far are similar to those of the second group of most of the other Opus 33 expositions. After the cadence, however, a more melodic, yet succinct, version of the opening of the dominant group appears (m. 42). This second dominant theme (m. 43) is given an entirely new setting, although

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its accompaniment is related both to the opening theme (animated pedal of opening becomes Alberti-like figure that follows the contour of the principal voice) and to the first theme of the dominant group (descending parallel tenths of the first dominant theme become parallel thirds of the second one).

Ex. 4-12 Haydn, Op. 33, No. 3, Allegro moderato, mm. 27-59.

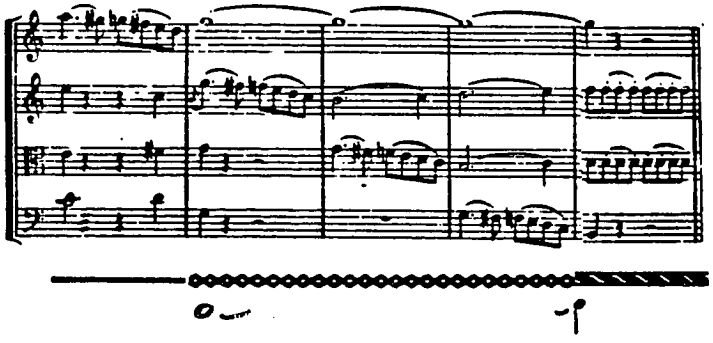


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The Developments and Recapitulations

A discussion that would seek to explain how the course of events in each development and recapitulation section relates to the events of the exposition and to those of the movement as a whole would require a detailed analysis of the tonal structure of each work. The present comments will be limited to a consideration of how the sequence of textures in the balance of the movement relate to those in the exposition. The reason for this is not that the exposition is of greater importance than the other parts of the movement, but rather that there is at least a minimal consistency of events among sonata-form expositions, while the course of events of the development section and the degree of recomposing that takes place in the recapitulation vary much more from work to work.

The length of the Opus 33 developments in relation to the length of the expositions varies widely. In Opus 33, No. 2 (E flat), for example, the exposition is 32 bars, the development 30, while in No. 6 (D), the exposition is 58 bars, the development 19. The textures of the developments in these works are not markedly more active than those of the expositions. There is an obvious logic to this, since the textural activity in the expositions is concentrated in the second group. The only development that has a marked increase in textural complexity is in fact Opus 33, No. 2 (E flat), and the second group of that exposition is dominated by solo and note-against-note textures rather than by motivic permeation or counterpoint.

Four of the Opus 33 developments follow a plan that can be broadly described as follows. The development is divided into three parts. The first is a brief introductory section derived from some

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event in the exposition and usually with a similar textural setting. This leads into the central section, which is usually the longest part of the development and in which one texture usually predominates throughout. The third section encompasses the dominant preparation or other form of transition back to the tonic; in these four works, this takes the form of a false recapitulation. This final section again recalls in a fairly direct way events from the exposition. Opus 33, Nos. 1, 2, 4, and 6 have this type of development. The development of No. 5 (G) begins in this way, but after the central (second) section, it recalls the second theme and moves on to an extended chromatic movement toward the dominant prior to the recapitulation. The C major quartet (No. 3) has a somewhat different kind of development: it is a rather complex recasting of events drawn from throughout the exposition.

One of the clearest examples of the kind of tri-sectional development just described is that of the B-flat quartet, No. 4.[5] The development begins with a version of the main theme that is a kind of combination of the version heard at the opening of the movement and the one found at the beginning of the transition. The florid extension of this theme leads quite naturally into an extended section of passagework. This figuration resembles somewhat the far less extensive figuration in the transition, while the thirds in the accompaniment are linked to the descending thirds so prominent in the first group. Thus although the texture is not entirely new, the setting is unique to this section of the development and in an economical way develops two previously uncombined motifs from the exposition.

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[5]The complete score begins on p. 23 in Vol. II.

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The figuration ends on a strongly accentuated D major chord, and the false recapitulation is an extremely subtle one. The opening theme appears first in E flat, then begins again on the V_3^4 of C, resolves to the I_6 of C, and as if initiating a series of embellishing chords, moves to the V_2^4 of B flat to begin the recapitulation (Ex. 4-13).

Ex. 4-13 Haydn, Op. 33, No. 4, Allegro moderato, mm. 47-54.



In other quartets, the false recapitulation sometimes covers events which are then bypassed in the recapitulation itself. In Opus 33, No. 1 (B minor), for example, the opening theme is recalled on A, with texture and subsequent events corresponding to those of the thematic statement that opened the mediant group. Because of this appearance at the end of the development, and also because the element of surprise that

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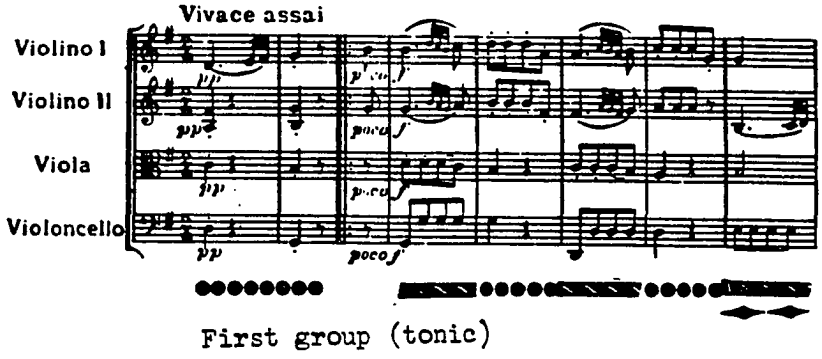
results from its appearance in D major in the exposition would be lost in the recapitulation, the corresponding passage in the recapitulation is rewritten to bypass those events. The end of the development of Opus 33, No. 6 (D) is radically different from the others; the opening theme returns first in the dominant (m. 71); this leads to the return of the tonic. When the theme enters in the tonic (m. 78, beginning of the recapitulation proper), it is the varied form first heard in m. 5.

All of the recapitulations in the Opus 33 quartets are extensively rewritten. Although many of these changes are dictated by structural conditions (the prolongation of I rather than motion from I to V), they result in some interesting modifications in the sequences of texture. In many, the entire sequence of thematic and textural events is changed in such a way that the textural activity is no longer concentrated in the second group but rather is dispersed more evenly throughout. In the recapitulation of Opus 33, No. 5, for example, at the point where the restatement of the theme began in the exposition, the opening third of the theme is reiterated in sixteenth-note fragments. The sixteenth-note rhythm connects the figure to the opening fourth of the movement (mm. 1-2). The figure is reiterated in imitative motivic permeation--a texture new to this movement and unique to this passage (Ex. 4-14).

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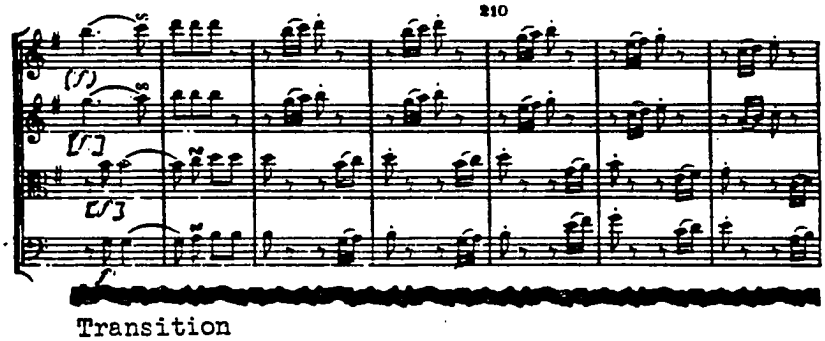
Ex. 4-14 Haydn, Op. 33, No. 5, Vivace assai;
a) mm. 1-7, b) mm. 206-212.

a)



First group (tonic)

b)



Transition

Notable events from the exposition are sometimes bypassed in the recapitulation, and sensibly so, for their impact might well be lessened if they were repeated. The passage encompassing the unusual presentation of the dominant theme in the exposition of Opus 33, No. 4 is completely rewritten in the recapitulation. The complex passage of motivic permeation is replaced by a recurrence of the first theme. The opening motif is then repeated on a diminished seventh sonority that leads to a recasting of the florid portion of the opening theme as a cadential figuration. This motif, which was exploited in so many significant ways in the exposition, is thus given a new role in the recapitulation. The two passages are compared in Ex. 4-15.

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Ex. 4-15 Haydn, Op. 33, No. 4, Allegro moderato; a) mm. 20-27, b) mm. 74-81.

a)



b)



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à 2

In spite of the extensive rewriting that takes place in the recapitulation, the location of the "big cadence" is not substantially changed in any of the works, probably because the sense of tonal resolution for the entire movement is so dependent on it.

In the codas, significant details from the exposition are often highlighted, for example, in Opus 33, No. 5 the opening figure appears for the first time in unison at the end of the entire movement.

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CHAPTER 5

MOZART'S SIX "HAYDN" QUARTETS

The six string quartets that Mozart dedicated to Haydn are markedly different from Haydn's Opus 33 both in certain formal characteristics and in the distribution of texture throughout the exposition. These two factors seem to be related, and the following differences in the sequence of thematic events seem to be the ones that affect the distribution of texture most.

Mozart's transitions come earlier, and they are always marked by a change of texture. The dominant (mediant) group opens with a contrasting theme that is self-contained, that is, it comes to a cadence. The balance of the second group is devoted to an extension of the cadence, and that section is usually marked by an increase in rhythmic and textural activity. The result is a scheme of thematic events and textures that differs markedly from that of Opus 33. Whereas Haydn's Opus 33 expositions were divided approximately in half by a marked change of texture at the opening of the second group, Mozart begins both first and second group with a complete thematic statement. Both themes are followed by sizeable passages of motivic permeation and/or more polyphonic textures both in the transition and in the latter part of the second group. Clearly, Mozart's "Haydn" quartet expositions with their more clearly delineated transitions and contrasting second themes conform more closely to the "textbook" notion of what constitutes "regular"

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sonata form. (This greater degree of regularity in the large-scale formal design does not of course preclude important and original solutions to structural problems in each work.)

What happens within this framework is also different. In the first part of Mozart's expositions, there are many more small-scale changes of texture; particularly in the transition. Moreover, subordinate references to thematic and textural events from the first group and transition frequently appear within the second group and sometimes appear simultaneously with the second theme. In some of these works, the combination of frequent textural change and extended passages of motivic permeation or other textural activity results in a more or less continuous exchange of rhythmic activity and thematic material between principal and subordinate voices. These expositions prefigure in certain ways those of Mozart's late quartets and quintets.

Because of the distribution of textural activity throughout the exposition, the Mozart "Haydn" quartets seem more polyphonic than Haydn's Opus 33. In addition, the greater amount of chromaticism in Mozart's thematic material results in more prominent and easily identifiable accompaniment lines when motifs from the themes are withdrawn into the subordinate voices.

Quartet in G Major, K. 387

Each part of the exposition of the first quartet in the "Haydn" set exemplifies in a particularly clear way the characteristics just described. The opening pair of phrases contains a marked change of texture from note-against-note to solo. The solo section is, moreover, broken up into dialogue, which gives it something of the character of

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motivic permeation. This change of texture at m. 5 underscores the movement of the top voice, which moves from d^1 to c^1, c^1 to b in the first four measures (Ex. 5-1). It gets waylaid on a (2) in m. 5, resolves to a deceptive cadence in m. 8, and finally cadences on g (1) in m. 10. The a's in mm. 5-7 are never sounded with the V chord; all are solo. The rhythmic and textural emphasis is thus shifted away from the main tone in the top voice. This kind of extension within the first theme contrasts markedly from the comparatively straightforward initial presentation of the tonic in the Opus 33 openings.

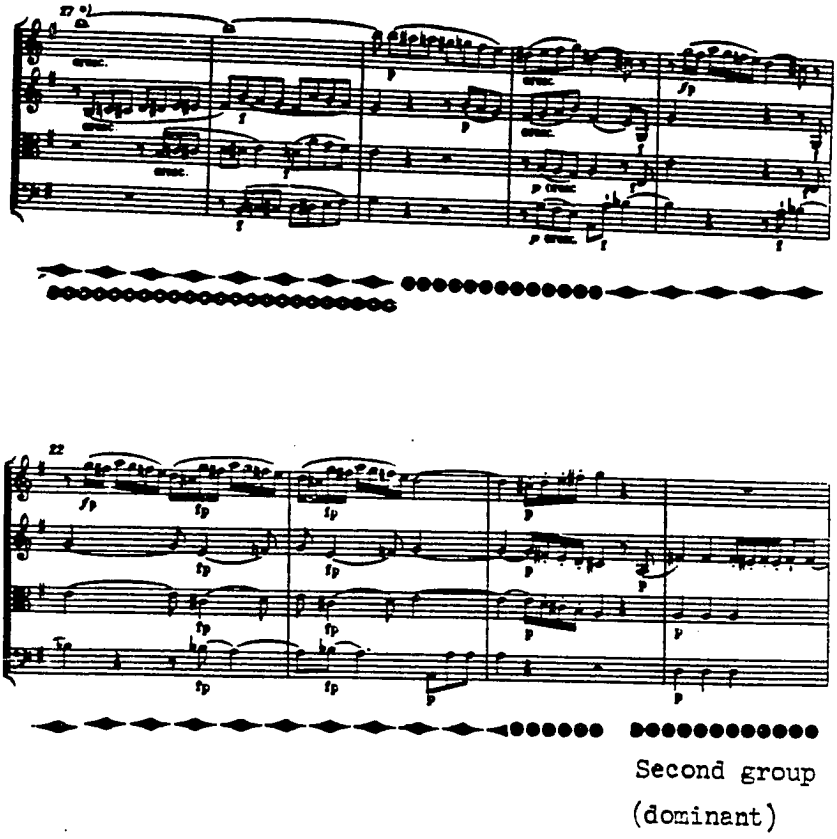
Both the beginning and end of the transition are delineated in the clearest possible ways. The transition begins as an imitative restatement of the opening phrase. Measures 3 and 4 from the opening theme are compressed into one measure (14), and thereafter the tonality moves toward V via E minor (II/V) and on to a rather extended insistence on A (V/V). The E minor and A major areas are each delineated by distinctive textures. The motivic interplay at the end of the transition is particularly intense (mm. 20-24): the repeated movement from V-bVI in the cello is answered by a sixteenth-note diminution of the opening theme in the first violin. The descending fifth g^1-c of the opening theme (m. 1-2) is compressed to a diminished fifth (g^1-c#), then inverted (m. 24).

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Ex. 5-1 Mozart, K. 387, Allegro vivace assai, mm. 1-25.



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The theme that opens the second group is new, although it resembles the opening theme in several ways: the rhythm of the upbeat, which is later withdrawn into the cello (m. 26) and provides a continuing subordinate reference to this figure; the return to note-against-note texture, recalling the texture of the opening theme; and the presence of the rising chromatic figure that was so prominent in the first group (see Ex. 5-1, first violin, m. 2 and Ex. 5-2, second violin, m. 29). There is even a similarity in the phrase structure: both first and second themes are closely related phrase pairs with extended second members (4 + 6 in first group; 6 + 8 antecedent-consequent pair in second group). The cadence in the consequent phrase, second group, is rather

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extraordinary. It is first (m. 36) extended by a sixteenth-note scale. The final two measures (mm. 35-36) are then repeated; the ending chromatic line is withdrawn into the second violin, while the first violin moves on to a counterpoint rendered disjunct both by its extreme octave displacement and by the sudden off-beat forte. The first cadence in the dominant is thus emphasized and obscured at the same time. This event is subtly prefigured by the rhythmic displacement in the viola at the corresponding point in the antecedent phrase, m. 29.

The remainder of the second group is given over to a new sixteenth-note theme that cadences into a section of motivic permeation: the sixteenth-note rhythm is withdrawn into the subordinate voices in a way that somewhat recalls the motivic permeation under the extended b^2 in the transition (mm. 17-19).[1] The final cadence is extended up to the very last beat before the double bar, and the approach to this cadence is marked by a long stretch of note-against-note texture. This ending is the most atypical aspect of this exposition, at least as far as the placement of integrated texture is concerned. The biggest build-up ends in the deceptive cadence in m. 47; thereafter, the energy is diffused. The dynamic markings downplay the last cadence at the same time that the note-against-note texture emphasizes it.

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[1]The sharing of rapid passage-work among several instruments is far more characteristic of the Mozart "Haydn" quartets than of Haydn's Opus 33.

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Ex. 5-2 Mozart, K. 387, Allegro vivace assai, mm. 22-55.



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By way of comparison, refer again to Opus 33, No. 5 (Exs. 4-7 and 4-8). This work has one of the most "regular" of the Opus 33 expositions in that it has a thoroughly worked out dominant preparation, and the dominant group begins with a theme that contrasts in character with the opening theme. The proportions are roughly the same as that of K. 387 (95 measures of $\frac{2}{4}$ in Opus 33, No. 5; 55 measures of common time in K. 387). In both expositions, the dominant arrives somewhat less than halfway through the exposition. Note Haydn's use of the same texture throughout the first group and transition, the sharp delineation of texture between tonic and dominant groups, the succinct first phrase, followed by an extensive reiteration of the tonic, the brevity of the thematic statement that opens the second theme, and the avoidance of a full cadence in the dominant until nearly the end of the exposition.

In the Mozart work, the transition begins earlier, and it is marked by a change of texture. As a result, the stage is set for a return to accompanied melody at the opening of the dominant group. The presence of this complete second theme with its own cadence in turn sets the stage for a section of post-statement activity that extends the

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cadence and at the same time provides an arena for further events analogous to those in the exposition.

Quartet in A Major, K. 464

The general ordering of textures in Mozart's "Haydn" quartets results in a textural sequence in the second group that is analogous to that of the first group and transition; both groups begin with thematic statements, and both of these statements are followed by an increase of textural and rhythmic activity. In some of the works in this set, the textures in the two groups are even more closely related: sequences of texture from the first group are repeated, with new thematic material, in the second group. The A major quartet, K. 464, has the most extensive textural connection of this type: the sequence of textural events from the first group and transition is repeated twice in the second group.

The first group is somewhat similar to that of K. 387 in that the phrases are delineated by frequent small-scale textural changes. The change to unison (Ex. 5-3, mm. 8-12) reinforces the rising figure a_1-b_1-b_1-c# (1-2-2-3) which is a mirror image of the descent in mm. 1-8: e^1-d^1-d^1-$c\#^1$ (5-4-4-3). The rising figure already appeared in mm. 3-4, reinforced by note-against-note texture.

The transition begins, like that in K. 387, as an imitative restatement of the opening theme, this time in the tonic minor. When it reaches C major (bVI of V), the texture changes suddenly to accompanied melody (m. 25). The expressive Alberti configurations as well as the nature of the principal voice here suggest an extended thematic statement. This is dispelled after four measures, however: the C major becomes an augmented sixth that moves to the V/V. The rhythmic

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displacement that accompanies the chromatic motion in the inner voices, mm. 29-32, ceases abruptly as the V/V is reached. The four areas in the plan of tonal motion in the transition (A-C-+6-B) are thus reinforced by the four changes of texture.

Ex. 5-3 Mozart, K. 464, Allegro, mm. 1-38.



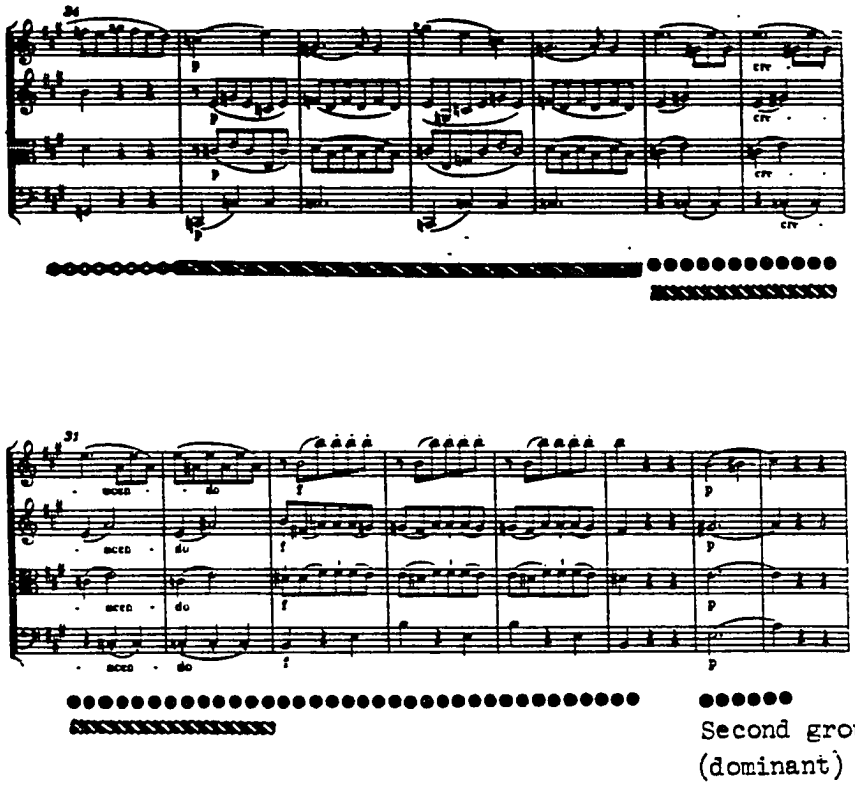
First group (tonic)





Transition

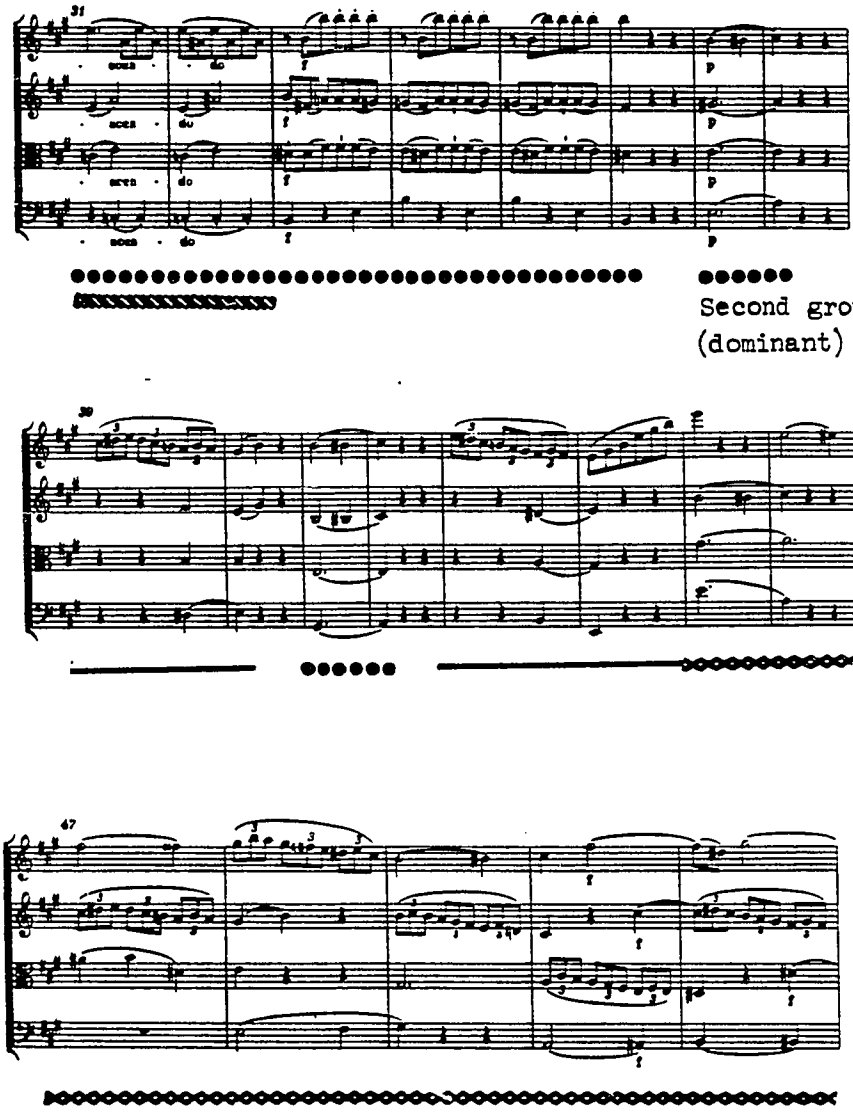
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The eight-measure dominant theme returns to solo texture. The rhythmic structure of the theme, with its concentration of activity (this time increased to triplets) in the middle of either phrase segment, is similar to that of the opening theme. The imitation that follows the thematic statement and the eighth-note section from mm. 54-68 recall, in a delicate and ephemeral way, the textural and rhythmic activity in the transition. The same sequence of textures (solo-imitation) is repeated in abbreviated form in the closing theme.

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Ex. 5-4 Mozart, K. 464, Allegro, mm. 31-87.



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Closing theme



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Quartet in D minor, K. 421 (417b)

The D minor quartet is similar to the A major quartet, K. 464, in that it has analogous textural events in the first and second groups; in other respects it is quite different. The movement opens with an antecedent-consequent phrase pair. The texture changes subtly in the consequent phrase to underscore the increased tension arising from the added chromaticism and higher register. The cello, which had anchored the entire texture with half notes in the antecedent phrase, now joins the rhythm of the other voices. Furthermore, the cello figure does not extend throughout the phrase but drops out abruptly in m. 7, after the dominant is reached. These almost imperceptible changes make the texture slightly less unified.

A short section on a dominant pedal follows; this is dispersed by imitative motivic permeation. The transition moves quickly to the mediant (Ex. 5-5, m. 17), then to the V/III. At this point, the texture changes to imitative motivic permeation, and the V/III is reapproached; the transition ends in a full cadence in F. Because the mediant arrives before the second group, the transition of the tonal structure does

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not coincide with that of the design. A big cadence at the end of the transition confirms the new key. This cadence is markedly different from the cadences in the second groups of K. 387 and K. 464 in that it uses florid cadential figurations.

Ex. 5-5 Mozart, K. 421 (417b), Allegro moderato, mm. 1-26.



First group (tonic)





Transition

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Second group (mediant)

The second group begins with a phrase pair (4 + 4 as in the first group). The textural scheme from the first theme is recalled almost exactly: the inner two voices have repeated notes while the cello has an ascending line analogous to its descending line in the opening. The rhythm of the repeated notes is increased to sixteenth notes and the rhythm of the principal voice also becomes more

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impassioned.[2] In the second phrase of the pair, the rhythmic activity in the principal voice increases further to triplets, while the subordinate voices stay almost the same rhythmically but become more active melodically. The second theme closes directly into a cadential section. The rhythmic displacement in mm. 32-33, although it is brief, recalls somewhat the rhythmic displacement at the opening of the transition.[3] At the beginning of the closing theme, the repeated-note accompaniment returns, this time in sixteenth-note triplets. Here it is combined with note-against-note texture in almost equal prominence, and the exposition ends with motivic permeation. Thus the second group recalls in a way the entire sequence of textures in the first group and transition: animated accompaniment--note-against-note with rhythmic displacement--(return of animated accompaniment, this time combined with note-against-note)--motivic permeation.

Aside from the recurring repeated-note accompaniment pattern, another textural feature characteristic of the thematic statements throughout the exposition is the consistent presence of small links of motivic permeation between phrase segments. (Ex. 5-5, mm. 4, 8, 10; Ex. 5-6, mm. 27, 30.)

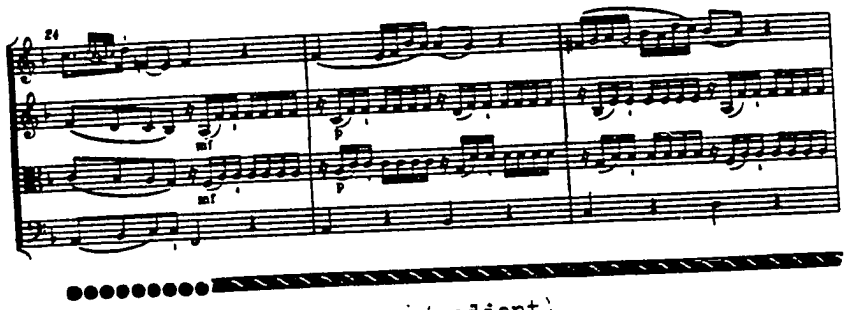
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[2]Sixteenth-note animated accompaniments are comparatively rare, particularly in these earlier works.

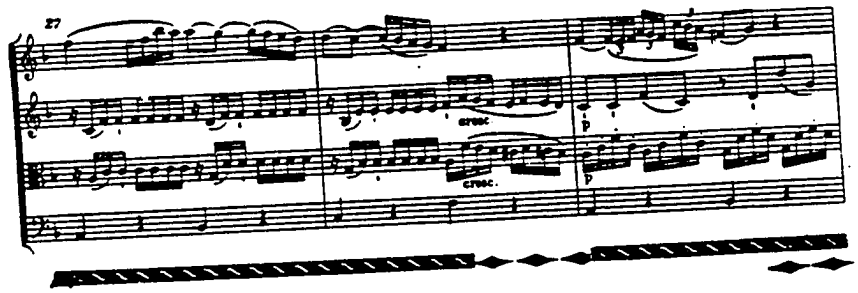
[3]The concise cadential section in the mediant group of K. 421 contrasts sharply with the extended post-statement cadences of K. 387 and K. 464.

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Ex. 5-6 Mozart, K. 421, Allegro moderato, mm. 24-41.



Second group (mediant)



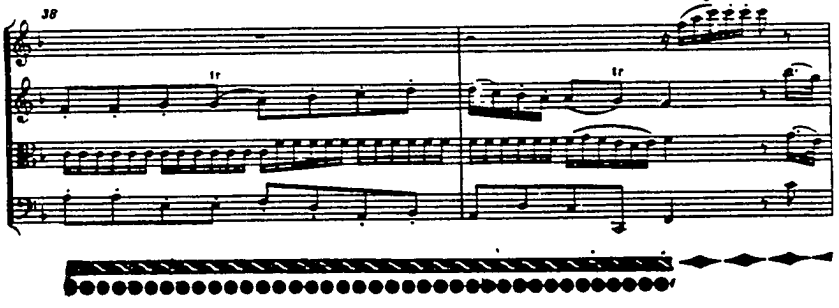


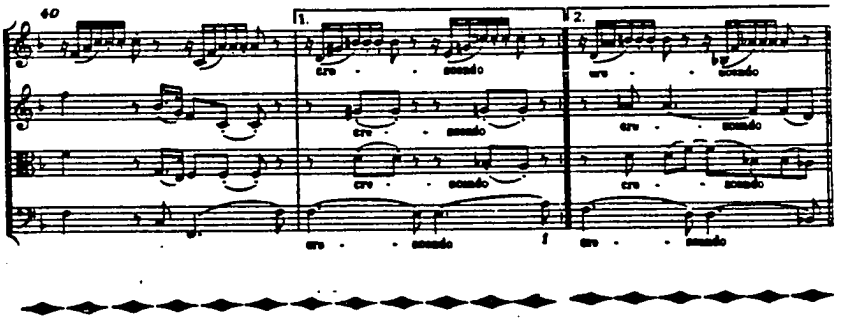
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Closing theme







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Quartet in E flat Major, K. 428 (421b)

This quartet has the same general distribution of textural activity as the three just discussed: accompanied melody (thematic statements) opening the first and second groups, followed by passages of increased textural activity in the transition and closing theme. The cello's repeated-note accompaniment in the closing theme[4] recalls somewhat the pedal figure in the transition, but the textures of the first group and transition are not analogous in any significant way to those of the second group, as they are in K. 464 and K. 421.

The exposition of K. 428 is dominated by an extremely long transition that begins early in the exposition (m. 12) and continues for 28 measures; this equals the length of the entire dominant group.

The entire exposition is imbued with chromaticisms that reach a kind of culmination in an extended build-up to an augmented sixth chord (m. 37) preceding the V/V near the end of the transition. The augmented sixth sonority is recalled in the closing theme (m. 62).

This chromaticism is prominent in the opening theme and is given far greater emphasis than the chromaticism in the opening themes of K. 387 and K. 464. In K. 428, the prominent opening tritone and metrically emphasized chromatic alterations are set in unison. At the opening of the transition, where the opening gesture of the theme is restated and harmonized, the chromaticism in the top voice is further emphasized by an ascending chromatic line in the cello (m. 13, Ex. 5-7). Throughout the transition and much of the second group, chromatic lines

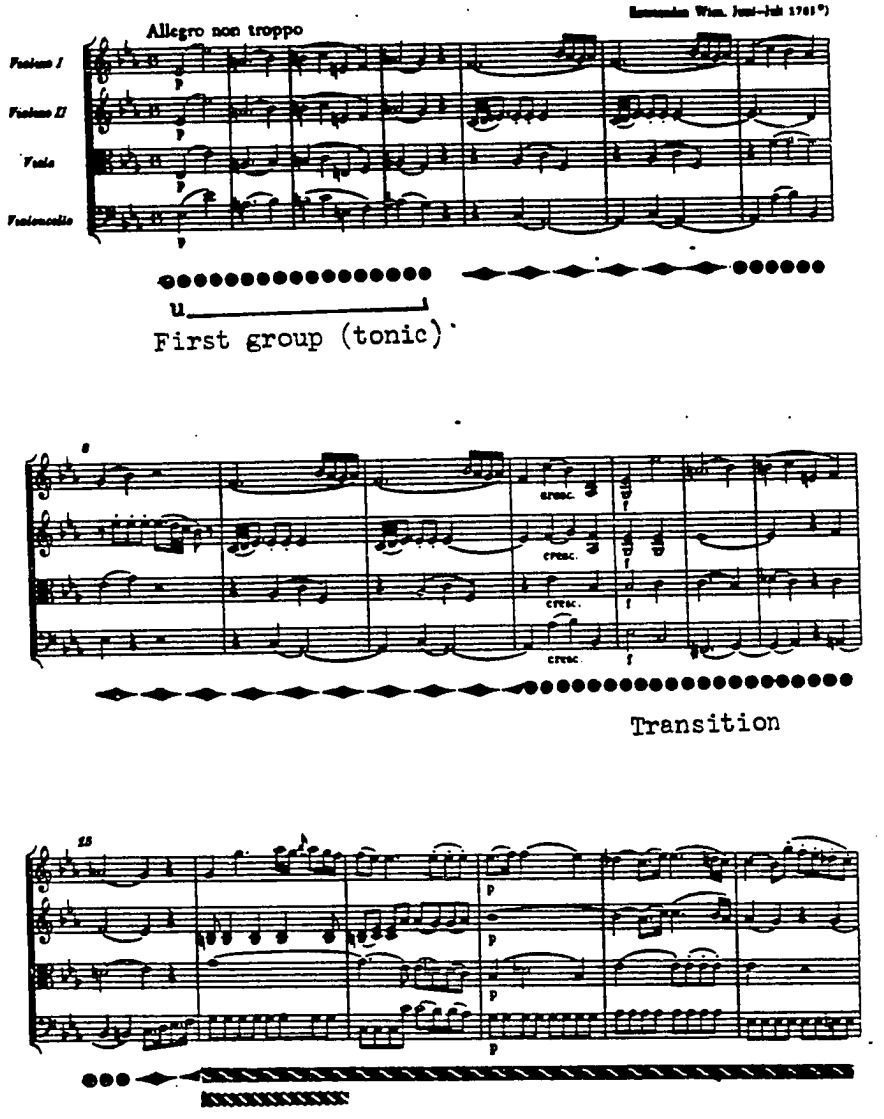
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[4]The closing theme of K. 428 is longer and has more elaborate textures than any of the other closing themes in Mozart's "Haydn" quartets, except for K. 465. For the complete first movement of K. 428, see Vol. II, p. 65.

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figure prominently in the motivic material, although the opening figure itself is never recalled.

Ex. 5-7 Mozart, K. 428 (421b), Allegro non troppo, mm. 1-20.



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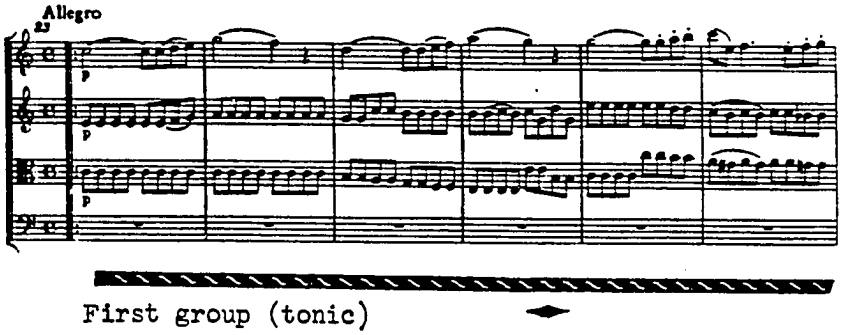
Quartet in C Major, K. 465

The exposition of the C major quartet has such a wealth of both thematic variety and textural complexity that, although analogous textural events not unlike those in K. 464 and K. 421 do surround both tonic and dominant thematic statements, the connection between these two series of events is obscured by the highly distinctive nature of the events themselves.

The first group consists of an antecedent-consequent pair with extended consequent (8 + 14). The accompaniment of the consequent phrase is unusually complex: the lower two voices, in imitation with each other, form a counterpoint to the principal voices. This particular texture only continues for four measures but generates tremendous energy; its purpose here might be to counterbalance the weight of the slow introduction.

Although the transition, like that of K. 387 and K. 464, begins with an imitative restatement of the opening, the contrast of texture with the opening theme is lessened by the active nature of the opening theme itself.

Ex. 5-8 Mozart, K. 465, Allegro, mm. 23-46.



First group (tonic)

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Transition

The dominant arrives proportionately earlier in this work than in the other Mozart expositions, and the second group contains two separate themes. The first one somewhat resembles a continuation of the

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transition; it is dominated by solo figurations and motivic permeation. The second dominant theme, which is followed by a section of post-statement activity and a closing theme, is marked by a return to accompanied melody: it is lighter in texture than the opening theme, in contrast to the more active textures of the second themes in some of Mozart's other works. In the consequent phrase, a secondary counterpoint usurps the principal voice (m. 76, Ex. 5-9). The imitation, solo figurations, and motivic permeation that follow all recall somewhat textures from the first group, transition, and earlier part of the dominant group. (See Vol. II, p. 94 for complete score.)

Ex. 5-9 Mozart, K. 465, Allegro, mm. 71-79.



(second dominant theme)



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There is another set of references that is probably equally instrumental in linking various parts of the exposition together. At the beginning of the slow introduction, a pedal of gradually descending repeated eighth notes is combined with imitation in the upper voices. The pedal of descending repeated eighths recurs at the opening of the Allegro, and the combination of descending repeated notes and imitation in the upper voices is recalled with the opening Allegro theme at the openings of the transition, closing theme (without the descending line), and development.

Quartet in B-flat Major, K. 458

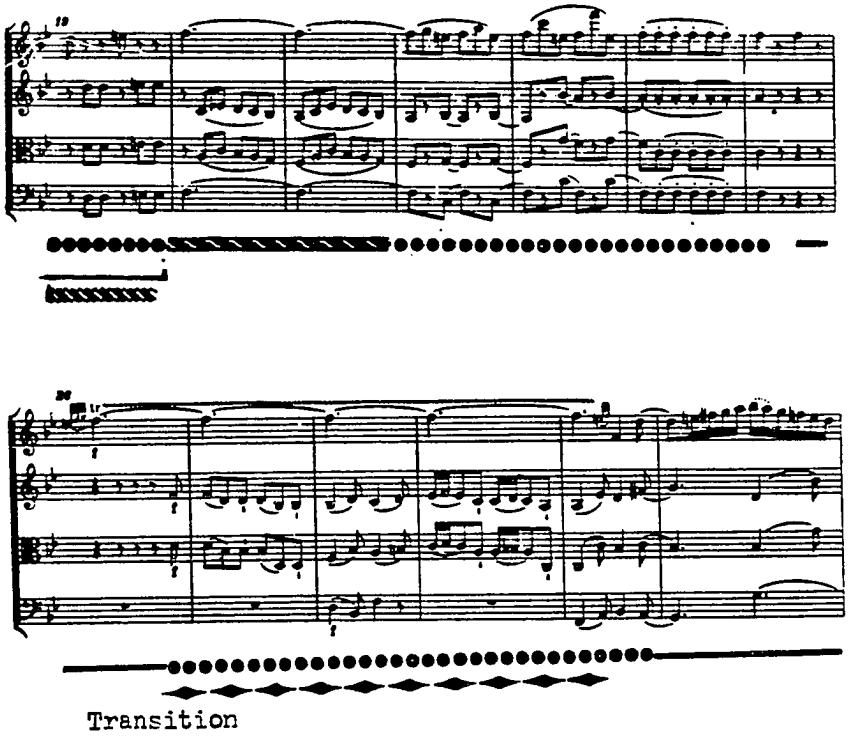
The B-flat quartet is the most melody-dominated of the "Haydn" set. The first group and opening of the transition are dominated by note-against-note and solo textures; it is not until the V/V is reached (m. 42) that there is any significant breaking up of the texture. (See Vol. II, p. 73 for the complete score.) The transition ends with a big cadence in the dominant, and the theme that opens the dominant group is derived from the figure that ends the transition. This new theme, which is rather static in character, cadences at the end of its first phrase, then is repeated. Its second cadence is extended by a section of post-statement activity similar to, but less extensive than, those in K. 387 and K. 464. Thus although the relative amount of textural activity is less than in the other "Haydn" quartets, the course of events is basically the same.

An event that serves as a stronger point of reference than it would in a work filled with textural activity is the recurrence of a sustained F. This occurs first as a double octave f_1-f^1 enclosing the

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two inner voices at the end of the first group (Ex. 5-10, mm. 20-21). The f^1 is retained in the top voice at the opening of the transition (mm. 26-30), and the octave version is recalled in the closing theme (mm. 77-79).

Ex. 5-10 Mozart, String Quartet in B-flat, K. 458, Allegro vivace assai, mm. 19-31 (ed. L. Finscher. Kassel: Bärenreiter, 1964).



The Developments and Recapitulations

With the exception of K. 464, the textures in the developments of Mozart's "Haydn" quartets contrast markedly with those of the exposition. This greater degree of contrast is the most obvious difference between Mozart's and Haydn's developments in the two sets of works under

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discussion. Mozart often introduces in the development textures heard little if at all in the exposition. In addition, the rhythmic and melodic character of the thematic material is changed more than in most of the Opus 33 developments.

Just as the relative stability of texture in the central portions of the Opus 33 developments served as a logical foil for the dynamic textures of the second groups, the textural and thematic events in the developments of Mozart's "Haydn" quartets always complement the events of the second group in a completely appropriate way. This is especially clear in works where the second theme is not particularly lyrical in character. The loosely structured, quasi-improvisatory opening of the development of K. 387 (G), for example, contrasts markedly with the straightforward character of the second theme and the dynamic passagework that follows it. An even more striking example is the opening of the development of K. 458 (B flat), where a new theme is presented; this theme is much more lyrical in character than the theme that opens the dominant group. On the other hand, in works such as K. 421 (D minor) where the second theme is more lyrical in character, the development is likely to be dominated by motivic permeation.

The basic scheme of four of the developments (K. 421, K. 428, K. 458, K. 465) is a tri-sectional one not unlike the one described for four of the Opus 33 works. In K. 428 and K. 465, however, the central event of the development itself consists of two contrasting components. In K. 428, these two elements are simultaneously combined after being heard in succession. The development of this quartet, quoted in Ex. 5-11, exemplifies clearly the degree of contrast of both thematic events and

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textures characteristic of Mozart's developments.

Ex. 5-11 Mozart, K. 428 (421b), Allegro non troppo, mm. 69-106.



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The developments of K. 387 and K. 464 are divided into many more sections. The first two sections of the development of K. 387, up to the cadence in E at m. 89, proceeds in a way similar to the others. At m. 90, however, yet another section intervenes that cadences in the dominant (m. 100) and this cadence is in turn extended eight measures to re-approach the recapitulation at m. 108.

The development of K. 464 is imbued with the same kind of ephemeral polyphony that characterizes the exposition. The events in the latter part of the development are somewhat similar to those just cited in K. 387. A cadence in the subdominant (m. 132), almost identical to the cadence that ended the exposition, is followed by a lengthy approach to the dominant.

Just as the point where the V/V is reached in the transition is often clearly delineated by a change of texture, the dominant preparation section of Mozart's developments is clearly marked by a change of texture (Ex. 5-12). Haydn's approach to the recapitulation, as we saw in the preceding chapter, is characteristically far more sudden.

Ex. 5-12 Mozart, K. 421, Allegro moderato, mm. 63-70.



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Mozart's recapitulations follow the sequence of events of the exposition more closely than do Haydn's. As in Haydn's Opus 33, however, particularly striking details in the exposition are sometimes rewritten in the recapitulations. The chromatic harmonization of the theme that opens the transition in K. 428, for example, is by-passed in the recapitulation in favor of a secondary counterpoint. This secondary line, while new to the movement, at the same time fits perfectly with the subsequent descending figurations that characterize the transition (Ex. 5-13).

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Ex. 5-13 Mozart, K. 428 (421b), Allegro non troppo, mm. 112-122.



Transition



In K. 465, the complex polyphony that accompanies the restatement of the opening theme in the exposition (beginning m. 31) does not occur in the recapitulation. Instead, the theme is set in imitation with itself. This new setting thus accounts for the imitative restatement of the theme that opens the transition as well (Ex. 5-14).

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Ex. 5-14 Mozart, K. 465, Allegro;
a) mm. 29-34, b) mm. 41-46,
c) mm. 163-173.

a)



b)



Transition

c)



Restatement of first theme and transition

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Four of these works have extensive codas that, like the codas in Opus 33, often involve significant new textural events. The most outstanding example in the six Mozart quartets is the stormy coda of K. 458, which contrasts markedly in character with the rest of the movement and has a greater concentration of textural activity than any other passage in the movement.

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CHAPTER 6

MOZART'S LATE QUARTETS AND QUINTETS

The nine works to be discussed in this chapter include Mozart's last four string quartets and his last five string quintets. The earliest work in this group, the C minor quintet, K. 406 (516b),[1] dates back to the time of the six "Haydn" quartets, and K. 499, the first of the four "late" quartets, was completed in 1786, a little over a year and a half after the last quartet in the "Haydn" set, K. 465. It happens, however, that the two earliest works in this group, K. 406 and K. 499, share the most striking textural feature that sets the later works apart from the earlier ones, namely the increased use of animated accompaniment patterns in the exposition. Not only are more of these patterns used, but they more frequently appear in combination with other equally active textures.

The particular way these patterns are used varies from work to work. In three of the quintets, K. 406 (c), K. 593 (D), and K. 614 (E flat), more or less continuous subordinate activity begins in the transition or second group and continues to the end of the exposition, changing position (from principal voice to subordinate voice) and type (from animated accompaniment to counterpoint, for example) as it proceeds. The D major "Hoffmeister" quartet, K. 499, has a similar

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[1]The C minor quintet is Mozart's transcription of his C minor Serenade for Winds, K. 388, written in 1782 or 1783. The string quintet version was written in 1788. The three last quartets were written in 1789 (K. 575) and 1790 (K. 589 and K. 590).

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continuous pattern, but it remains in the accompanying role throughout the course of the exposition. The other two quintets, K. 515 (C) and K. 516 (g), are dominated by animated accompaniment patterns throughout their expositions, and in the C major quintet, rhythmic activity in the second group changes its position in the texture as it proceeds. While the expositions of the "Prussian" quartets are not dominated by continuous subordinate activity to the extent that the expositions of the "Hoffmeister" quartets and the quintets are, the general character of their textures is much the same.

This abundant use of animated accompaniment patterns and delicate counterpoint is of course not without precedent in Mozart's earlier quartets. The recurring, increasingly more animated, repeated-note figure in the exposition of the D minor quartet, K. 421, for example, prefigures somewhat the continuous patterns in the later works. The accompaniment figure in the exposition of K. 421, however, is associated only with thematic statements in the first group, second group, and closing theme, whereas in the later expositions the subordinate patterns span sections of thematic presentation, transition, and extension. The two last works of the "Haydn" set, K. 464 (A) and K. 465 (C) come the closest to the late works in textural continuity. The almost continuous exchange of rhythmic activity between principal voice and subordinate voice in the A major quartet and the complex recurring combination of animated accompaniment and imitative counterpoint in the C major work both resemble in certain ways the large-scale textural events of the later works.

The textures of the later works are often of extraordinary subtlety and complexity, but the basic textural layout of most of the

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late expositions is much the same as the earlier ones: the tonic and dominant (mediant) groups begin with accompanied melody, whereas more active textures characterize the transitions and the post-statement sections of the second groups (extension of cadence or closing theme). The thematic material of the tonic and dominant (mediant) groups, however, is likely to be much more homogeneous in the later works than in the earlier ones; either the second theme itself is a recasting of the first, or elements from the opening theme are prominent in the closing theme. This characteristic, too, is not without precedent in the earlier works, since the opening theme of the first group does recur in the closing theme in K. 458, K. 464, and K. 465. Only the closing theme of K. 465, however, approaches those of the later quartets in scale and textural complexity. The thematic homogeneity of the late Mozart works is quite different from that of Haydn's Opus 33 expositions in that in Mozart's works there is a second theme that is clearly defined and in certain respects contrasts with the first. The particular combination of thematic homogeneity and continuous subordinate activity in the late Mozart works contributes much to their special character.

The continuity of subordinate rhythmic activity and the textural ordering in the expositions just described are common to both the quintets and the late quartets. In the quintets, however, many specific textural events take place within this general framework that owe their existence or their effectiveness to the presence of the second viola. The opening of the C major quintet, K. 515, is an obvious example: the grandeur of the dialogue between cello and first violin is undoubtedly enhanced by the addition of a third inner voice to the accompaniment.

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The added viola also makes possible more complex simultaneous activity. The textural activity in the second groups of the quintets is thus at times more intense than in the quartets, but the location of this activity within the exposition is much the same.

In this chapter, as well as in the chapter on Haydn's late quartets, comments on the developments and recapitulations will appear with the discussions of the exposition. The same generalizations made about the developments and recapitulations of Mozart's "Haydn" quartets apply for the most part to the later ones, and since this chapter covers nine works, it will be more convenient to discuss particularly striking examples as they occur.

Quintet in C minor, K. 406 (516b)

The C minor quintet provides a convenient point of departure for a discussion of Mozart's late works because it shares significant characteristics with both the "Haydn" quartets and the late quartets and quintets. The extremely clear coincidence of formal design and changes of texture and the contrasting tonic and mediant themes resemble closely some of the "Haydn" expositions.

The serious character of the work is intensified at the opening of the transition, where the cello's restatement of the tonic theme is overlaid with an elaborate polyphonic setting (Ex. 6-1, m. 22).

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Ex. 6-1 Mozart, K. 406, Allegro, mm. 1-43.



First group (tonic)

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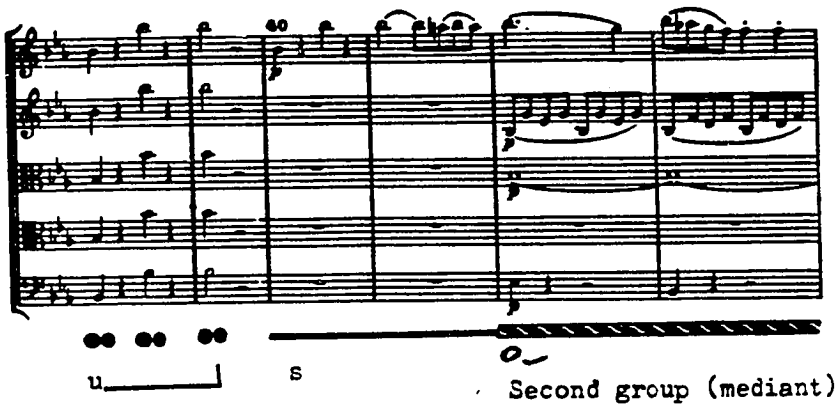


Transition





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The theme that opens the mediant group is accompanied by an Alberti-like figuration.[2] This eighth-note activity continues to the end of the exposition. During the extension of the second theme's cadence, the figure moves to the cello, where it becomes a counterpoint (Ex. 6-2, m. 60).[3] This counterpoint is very much in the background, since the upper four instruments are set in note-against-note texture. Nonetheless it has a distinctive quality that complements the counterpoint in the transition, although the two passages resemble each other only in their neo-Baroque character. At the beginning of the extensive closing theme, m. 66, the eighth-note pattern becomes a pedal, and this pedal changes position, and hence prominence, as the passage progresses. At m. 90, the rhythm of the principal voice changes to eighth notes, and the exposition closes with note-against-note, and finally unison, texture.

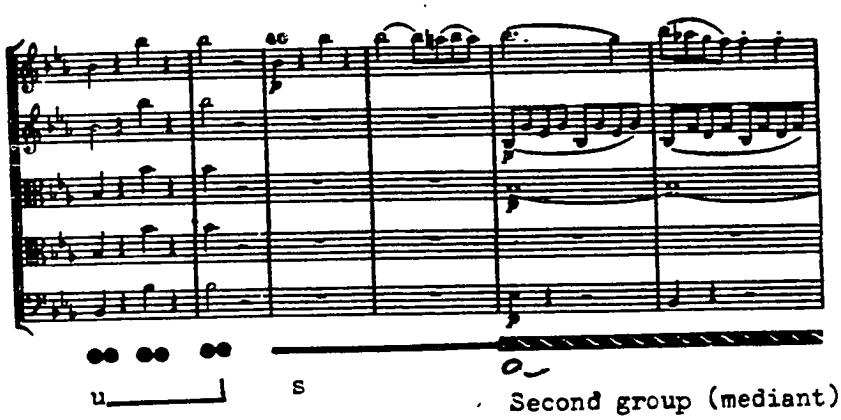
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[2]This figuration is changed to a slightly more contrapuntal form in the recapitulation, reflecting the expressive changes in the theme to accommodate the tonic minor. (Vol. II, p. 159.)

[3]This counterpoint has an undeniable bassoon-like character.

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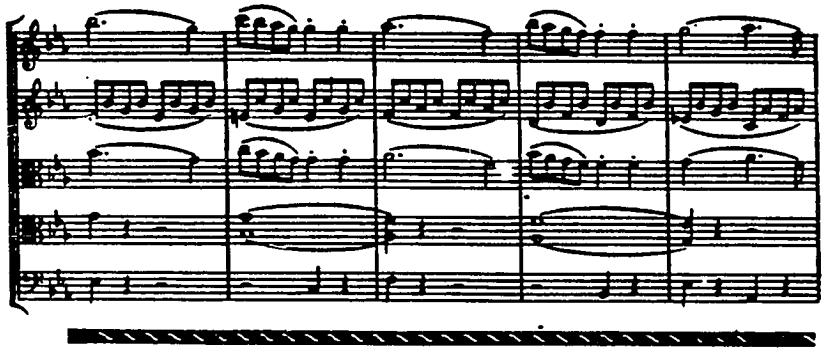
Ex. 6-2 Mozart, K. 406, Allegro, mm. 38-94.

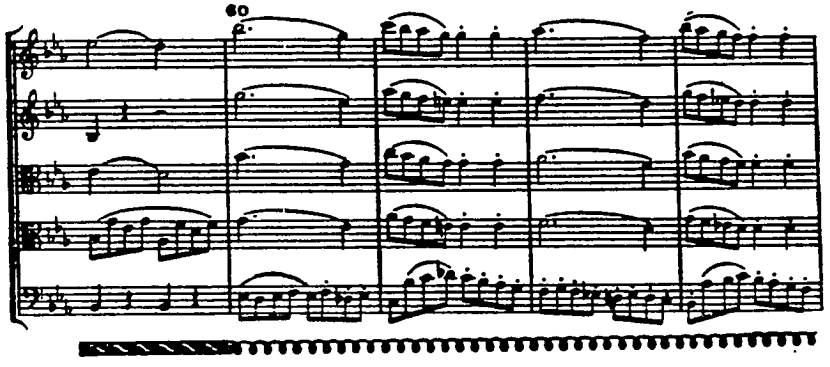






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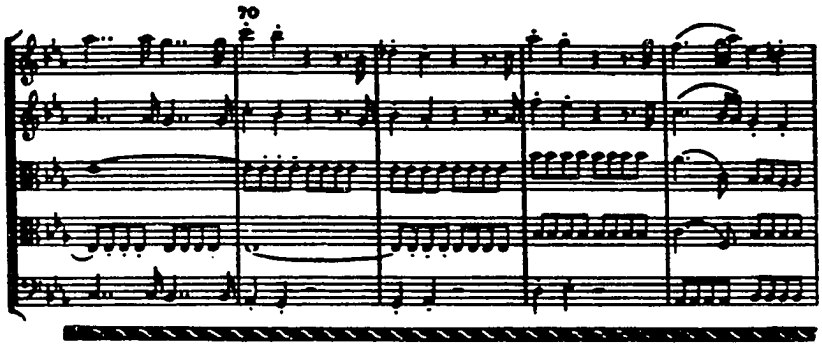






Closing theme

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The subordinate pattern in the second group of K. 406 acts as an agent of both continuity and change, and in this respect, the texture of the exposition resembles that of some of the later works. Another similarity lies in the textural setting of the first and second themes. In the "Haydn" quartets, the textural settings of the first and second

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themes are likely to be similar, or at times the second theme is slightly more active in texture than the first. In none of these earlier works, however, is the tonic theme set in integrated texture and the dominant (or mediant) theme set in differentiated texture. The unison first theme and animated accompaniment setting of the second theme of the C minor quintet (integration--differentiation) is a combination more characteristic of the later works. Aside from the unison endings of both the transition and the second group, there are no analogous textural events in the various parts of this exposition, as there are in many of the "Haydn" quartets. Instead, the second group is given its own, contrasting, texture. Unlike similar passages of continuous subordinate activity in the later works, however, the eighth-note motion in K. 406 neatly circumscribes only the mediant group.

Quartet in D, K. 499

Whereas in the C minor quintet, the continuous subordinate rhythmic activity begins concurrently with the introduction of a contrasting theme, in the later works, these patterns are usually combined with more homogeneous thematic material. In certain respects, the "Hoffmeister" quartet is the most extreme example of this type: it has very homogeneous thematic material and an animated accompaniment pattern that begins in the transition and continues nearly to the end of the exposition. Although the pattern itself does not change character, except in the closing theme, the activity surrounding it does.

The particular role this animated pattern plays is closely related to the unusual formal structure of the exposition. In all of the Mozart works examined thus far, the end of the transition coincides

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with a clearly defined point of articulation. Even in works where the second key establishes itself during the course of the transition (K. 421, and to a lesser extent, K. 458), the transition section ends shortly after the second key arrives. In K. 499, however, a full cadence in the second key is delayed until m. 73, some two dozen measures after the dominant key has been established as the new tonic. Furthermore, there is no clearly defined, discrete "second theme" at any point in the dominant group.

Most of the thematic material for the entire exposition is drawn from the two ideas presented in the opening 10 measures: a series of descending unison gestures followed by a striking build-up of a dominant seventh chord (with a ninth added as a melodic tone) over a dominant pedal. These two events (melodic gestures beginning on an upbeat, and harmonic tension surrounding a common tone) are recalled in various ways throughout the exposition. The descending gestures themselves recur throughout, and distinctive rhythmic elements, particularly the upbeat, are recalled in constantly recurring gestures in the subordinate voices. Because the thematic material is so tightly wrought in this work, these subordinate commentaries are more telling than they would be in a work more profuse in contrasting thematic events. The versatility of the opening gesture is evident immediately in the first group, which closes with a cadential section based on the theme itself (Ex. 6-3, mm. 13-23).

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Ex. 6-3 Mozart, String Quartet in D, K. 499, Allegretto, mm. 1-39 (ed. L. Finscher. Kassel: Bärenreiter, 1964).



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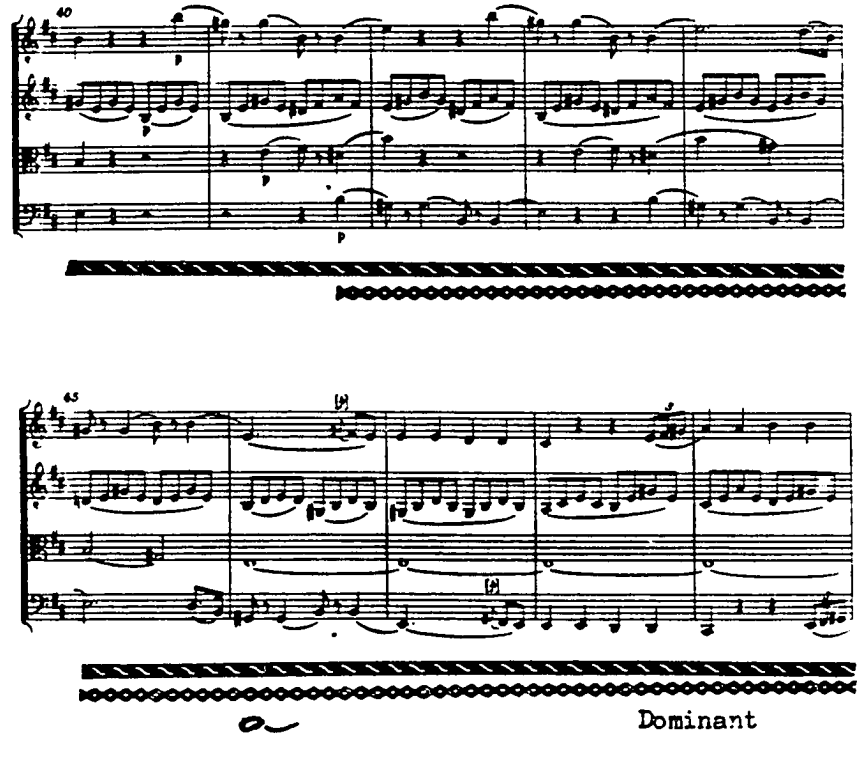
The strongest point of articulation in the entire exposition occurs at m. 23, the end of the first group. The transition begins with a new theme on B minor and moves quickly to E, the V/V. This new theme contains subordinate rhythmic commentaries (mm. 25-27) that relate it to the opening theme. At the end of the first section of the transition (mm. 35-39) there is a reference back to mm. 4-10 of the first theme, not because the dominant seventh sonority itself is recalled, but because the sonority of harmonic tension surrounding a common tone is recalled (here via chromatic chords under the repeated b in the first violin).

The end of the transition and the dominant group (mm. 40-98) are fused in an unusual way. At m. 40, an animated accompaniment pattern

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begins in the second violin, while simultaneously the outer voices reiterate the gestures from the opening theme in strict canon. The dominant key arrives during the course of this canon, and its arrival is obscured by the canon and by the avoidance of the root position of the new tonic at m. 49. Triplets against the continuous eighth notes increase the rhythmic tension as the canon ends in a deceptive cadence in the dominant (Ex. 6-4, m. 52). A brief cadential section follows that recalls the section of harmonic tension at mm. 35-40 and hence the opening.

Ex. 6-4 Mozart, K. 499, Allegretto, mm. 40-60.



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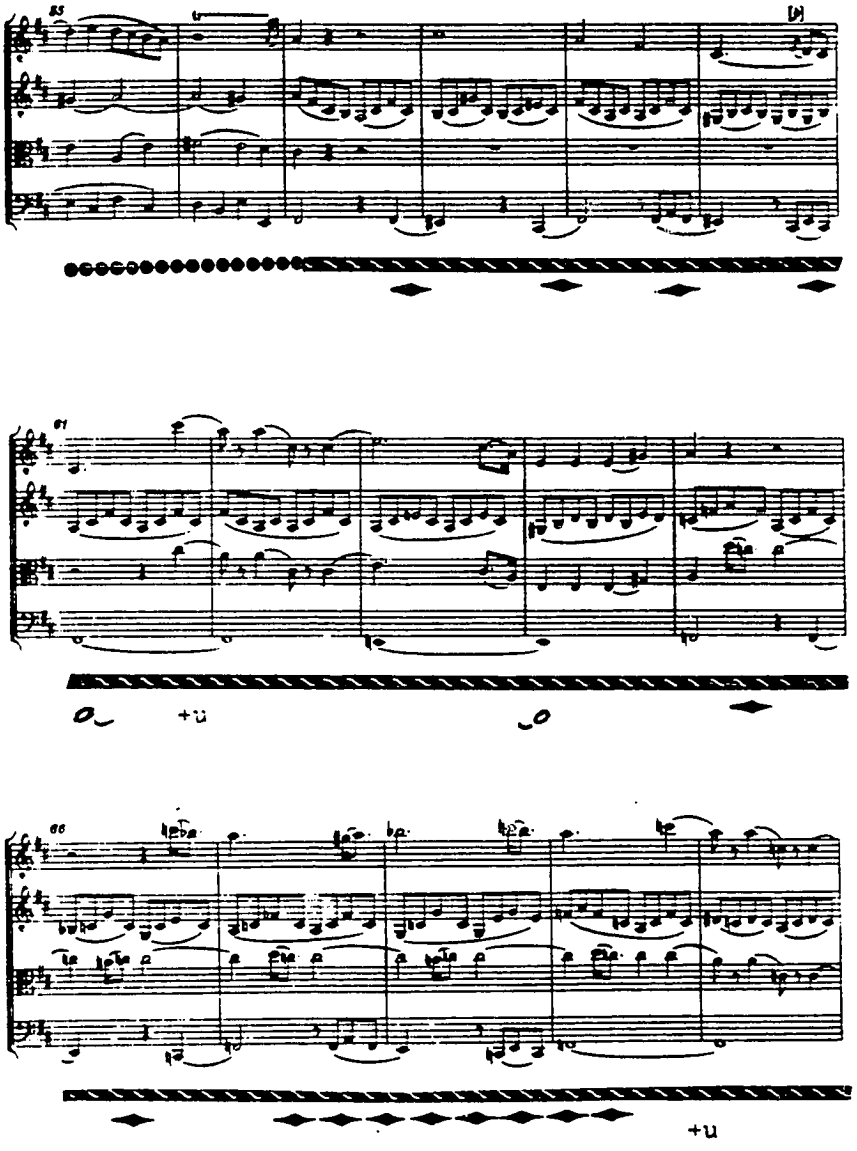


The Alberti-like figurations resume (m. 57) to introduce what seems to be the beginning of a new theme (although it too is based on a descending arpeggio). The new theme begins in an assertive way (on the downbeat) but is swept away by a recurrence of the opening gestures that bring the tonality back to E and prepare for a cadence in the dominant (A). The new tonic is again avoided by a deceptive cadence to ♭VI (F). A new rhythmic motif is traded between viola and first violin; the opening gestures again bring the tonic back to the V/V, and this time it cadences quietly in A (Ex. 6-5, m. 73). The elusive thematic material of this section matches the evaded dominant cadence, but the accompaniment figurations and the constant motivic commentaries from the cello bind it all together. There follows a section of chromatic

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extension of the new tonic chord that once again recalls the sections of harmonic tension, especially the cadential section at mm. 54-57.

Ex. 6-5 Mozart, K. 499, Allegretto, mm. 55-85.



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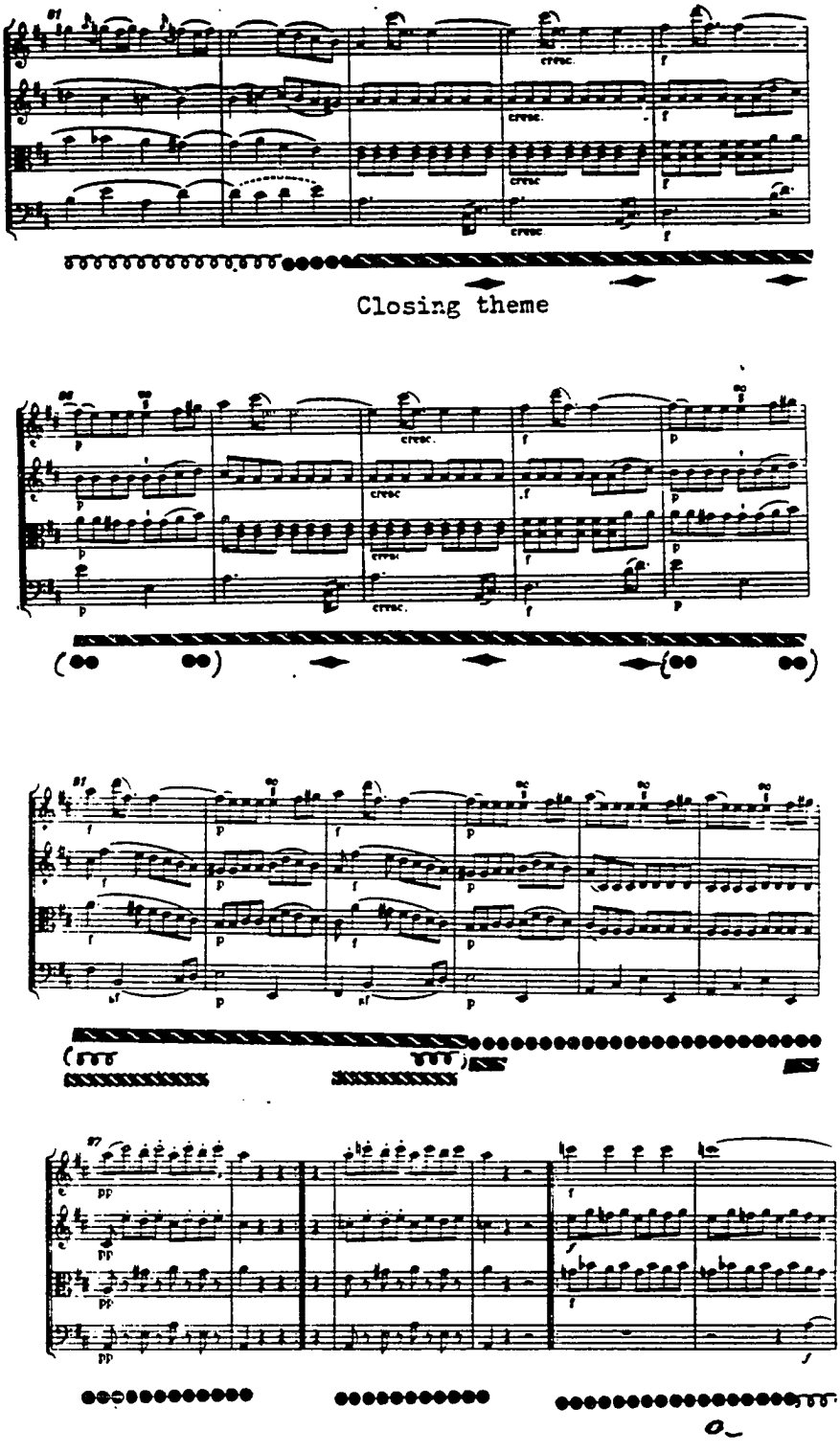


Closing theme

The closing theme, an emphatic affirmation of the dominant, is based on the rhythm from mm. 65-69. The combination of animated accompaniment and cello commentary is retained as well, although here it turns into a repeated-note pedal that deviates briefly but expressively in mid-course (Ex. 6-6, mm. 91-93).

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Ex. 6-6 Mozart, K. 499, Allegretto, mm. 81-102.



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The three sections of animated accompaniment are thus all overlaid with subordinate activity in the cello; at first canon (mm. 41-52), then motivic commentary. These two simultaneous layers of activity give the latter part of the transition and subsequent dominant area an exceptionally rich, yet delicate, texture that provides stability and coherence to the ephemeral thematic material and at the same time gives continuity and rhythmic momentum to the constantly evaded dominant cadence.

The treatment of the cadence is quite different, of course, from the avoided cadences in the second groups of Haydn's Opus 33 quartets. The tension there arose from a delay in the final descent to the new tonic; this descent was often simultaneously emphasized and avoided. In the "Hoffmeister" quartet, the new tonic is clearly, but almost surreptitiously, established, and areas of stable texture normally associated with thematic presentation (the Alberti figurations) on the VI or flat VI delay the first full cadence in the new tonic.

The development, too, is dominated by a continuous pattern of eighth notes derived from the last two measures of the exposition. It appears in counterpoint with the opening gestures, then moves to the two inner voices (m. 115). Here it resembles the texture of the transition, surfaces briefly in the principal voice at m. 134, then sinks back into the lower voices as the gestures from the opening theme merge into the recapitulation. (See Vol. II, pp. 111-113.)

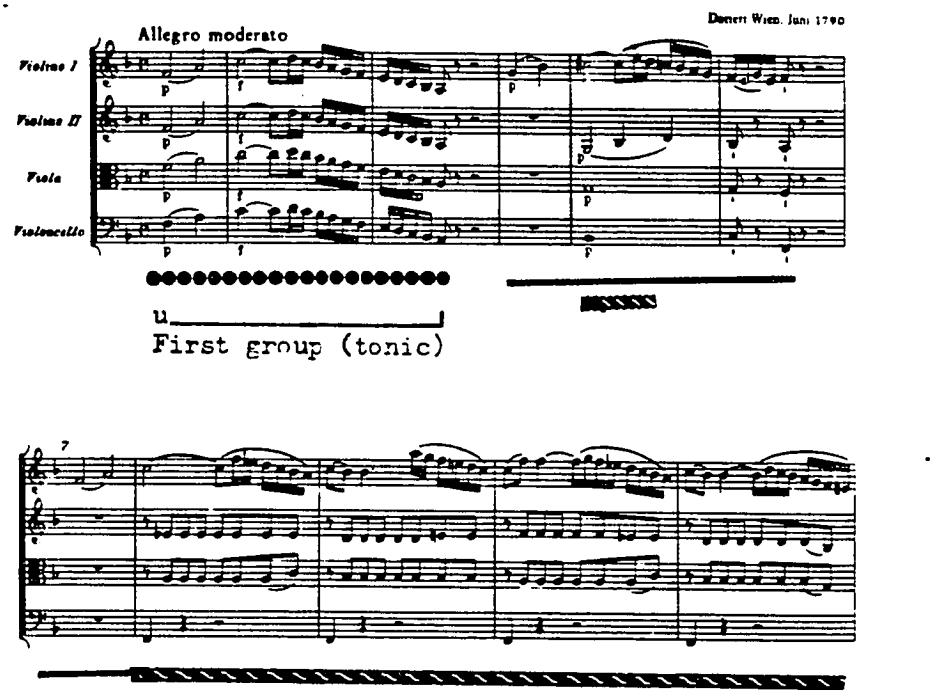
Quartet in F major, K. 590

Mozart's last quartet combines the thematic homogeneity of the "Hoffmeister" quartet, K. 499, with the basic textural plan and formal

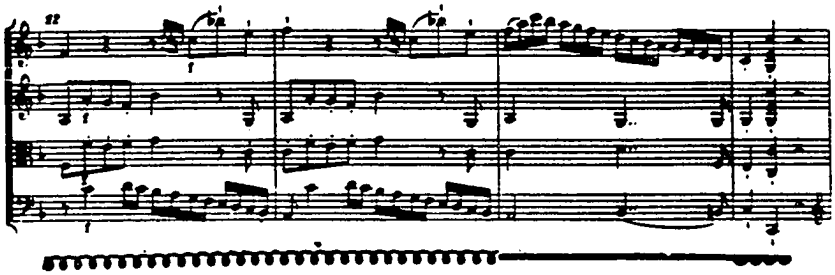
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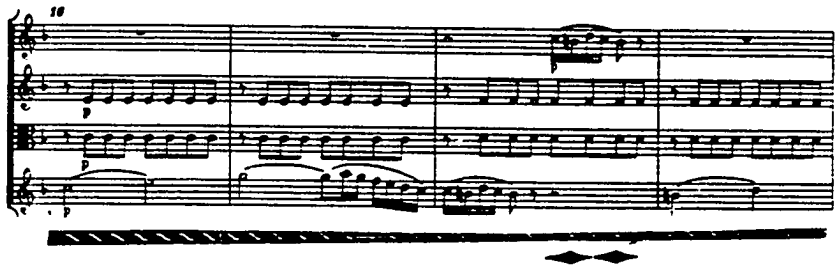
layout of the "Haydn" quartets. The particular way that the opening theme is recast throughout the exposition is unique to this work. Whereas in K. 499 the opening gestures recur at several points throughout the exposition, in K. 590 each section of the exposition opens with a recasting of the opening theme. There is a lack of finality in the opening gesture itself that calls for completion. In the first group and transition (Ex. 6-7, m. 7 and m. 16), each restatement of the opening figure becomes longer and more active in texture.

Ex. 6-7 Mozart, K. 590, Allegro moderato, mm. 1-31.



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Second group
(dominant)

This series of gradually expanding restatements reaches its culmination when the end of the transition closes into the beginning of the second group (Ex. 6-8b, mm. 30-31). In the dominant theme, the opening fifth (now in the dominant) is expanded over two and a half octaves, and the animated accompaniment pedal from the transition becomes an Alberti-like figuration. The theme emerges from the transition transformed, with both its range and expressive character expanded (Ex. 6-8a and 6-8b).

Ex. 6-8 Mozart, K. 590, Allegretto, a) comparison of tonic and dominant themes, b) mm. 28-64.

a)



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b)



Second group
(dominant)







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The relationship of the textures of the first and second themes in the two works just discussed (K. 406 and K. 499) is similar to that of K. 590: unison (extreme integration) at the opening of the first group and expressive, Alberti-like figurations (differentiation) at the opening of the second group. In both K. 406 and K. 590, the new texture coincides with the establishment of the second key, although here the resemblance ends, because in the quintet, the mediant theme is new, while in K. 590, the dominant theme is a recasting of the opening. In the "Hoffmeister" quartet, although the themes are also homogeneous, the beginning of the Alberti figuration does not coincide at all with the beginning of the second key area, but rather spans the latter part of the transition and the dominant group.[4]

The opening of this work, like that of K. 499, presents the two basic thematic ideas for the exposition within its first two phrase segments: in K. 590, these are the opening unison figure and a chromatic version of the same figure. This chromaticism is not recalled in the

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[4]In the only quartet in Mozart's "Haydn" set with a unison opening, K. 428 (E flat), the second theme is not set with a particularly more expansive texture than the first.

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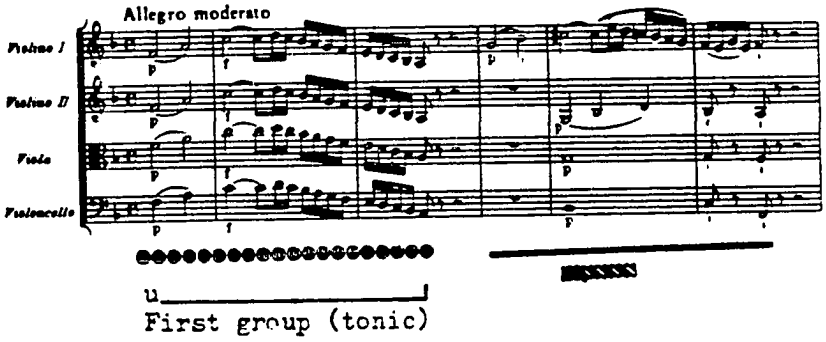
same way as the dominant-seventh sonority at the opening of K. 499, but an undercurrent of chromatic inflection runs throughout the second group. The strong cadential flavor of the passage ending the first group (Ex. 6-7, mm. 12-15) is also similar to the corresponding point in K. 499, although in K. 590 the ending on the third of the tonic chord in the cello belies the cadential figuration in the first violin.

Not only are the thematic statements in K. 590 all closely related, but much of the figuration is related to the opening theme as well. The figure ending the transition, for example, is a kind of variant of the opening figure, with the ascending arpeggio speeded up and filled in, and the descending scale slowed down and supported by striking $\frac{6}{3}$ sonorities. These $\frac{6}{3}$ chords in turn provide one of the few passages of note-against-note texture in the entire exposition, and this passage is recalled in the descending chromatic thirds that lead into the closing theme (Ex. 6-9c). Integrated (note-against-note and unison) texture is saved for major points of articulation in this exposition, such as those mentioned above and the unison at the end of the exposition. At the end of the movement, the coda recalls the highly differentiated texture of the transition and development, but the movement unexpectedly ends on single solo "f's"--an exceptionally subtle throwback to the unison F major arpeggio at the opening.

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Ex. 6-9 Mozart, K. 590, Allegretto
a) mm. 1-6 (opening),
b) mm. 28-31 (end of transition),
c) mm. 60-74 (closing theme),
d) mm. 194-198 (end of coda).

a)



First group (tonic)

b)



Second group
(dominant)

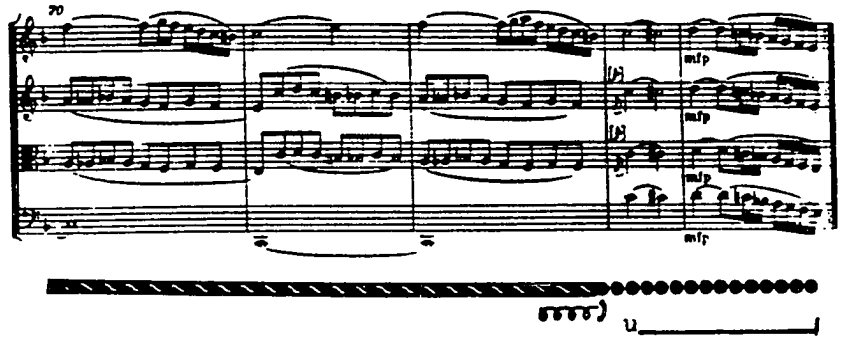
c)



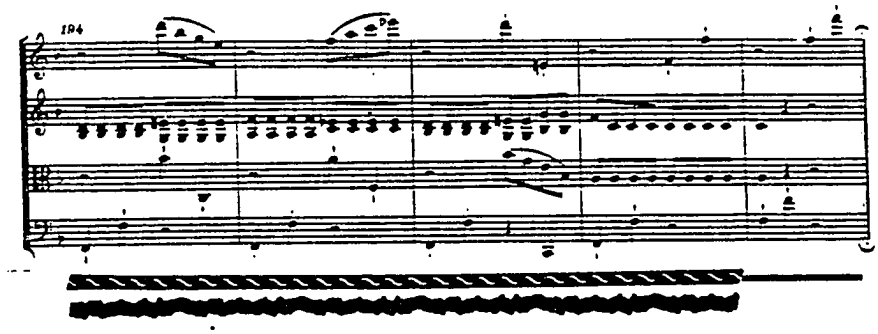
à 2 Closing theme



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d)



The figurations in the "post-statement activity" section of the second group (Ex. 6-8b, mm. 51-59), are also closely linked with the theme, and the accompaniment figurations of the closing theme in turn combine the figures from m. 51 (second violin) with the rhythm of the animated accompaniment in the second group.

Each time the theme is recast, its accompaniment changes in telling ways. At the opening of the transition, for example, the accompaniment begins for the first time at the opening measure of the theme. This gives it, in the context of what has gone before, an added propulsive effect. Another extraordinary detail is the way the consequent phrase in the second group is fused with the preceding phrase:

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the solo cello arpeggio (Ex. 6-8b, m. 31) is replaced with a new chromatic, harmonized upbeat (mm. 38-39) that prefigures the increased chromaticism throughout the consequent phrase.

Quartet in B flat, K. 589

The particular quality of the "Prussian" quartets has often been attributed to the substantial amount of writing for the cello in its high register: in all three of these quartets, for example, the second theme is a cello solo. While it is true that this special sonority, together with the generally somewhat light scoring, gives an especially delicate quality to the polyphony of these three works, the relationship of those solos to the opening theme is quite consistent with that of the later quintets. In all of the later works, the second group has a more expansive character and substantially more complex textures than the first group.

The "Prussian" quartets are often viewed as beautiful but somehow weaker works than the "Haydn" set, and some writers have even gone so far as to consider them slightly fin de siècle: the greater amount of polyphonic writing is viewed as excessive.[5] The extraordinarily sensitive handling of texture in these works gives evidence rather of Mozart's total mastery of the quartet style; events that might seem superfluous are not necessarily so, and they certainly are not in these works.

The exposition of the quartet in B flat, K. 589, is full of such events. The opening theme is an elegant antecedent-consequent phrase

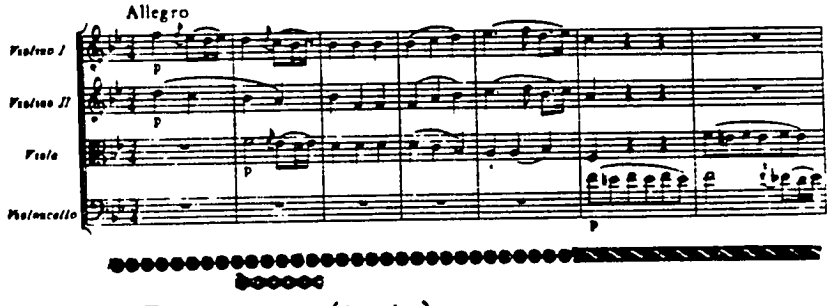
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[5]Reginald Barrett-Ayres expresses this view in his chapter "Mozart: Sublime or in Decline?" in Joseph Haydn and the String Quartet (New York: Schirmer Books, 1974), pp. 267-68.

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pair. In the consequent phrase, an eighth-note figure begins as an accompaniment, moves to the top voice, and in m. 9 takes over the role of the principal voice (Ex. 6-10, mm. 8-12). This happens so quickly and smoothly that it is scarcely noticeable. The eighth-note figure then moves to the cello for the second part of the first group which, like the corresponding event in K. 499 and K. 590, is strongly cadential in character.

Ex. 6-10 Mozart, K. 589, Allegro, mm. 1-26.



First group (tonic)





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This event is recalled in the closing theme (which in this exposition, as in others, serves as the "post-statement activity" section as well): at m. 64, the theme suddenly moves to the viola, and the triplet counterpoint (derived from the transition figurations; see Ex. 6-12) moves to the top voice and completely usurps the principal theme (Ex. 6-11, mm. 63-64).

Ex. 6-11 Mozart, K. 589, Allegro, mm. 56-71.



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The exposition of K. 589 resembles that of K. 590 in its clearly delineated sections, extended passage of animated accompaniment in the transition, and the character of the dominant theme. Throughout this exposition, as in the other late works, delicate subordinate references link sections together. Compare, for example, the rhythm of the accompanying voices at the end of the transition and beginning of the second group (Ex. 6-12, mm. 40, ff.)

Ex. 6-12 Mozart, K. 589, Allegro, mm. 20-61.



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Second group (dominant)



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Closing theme

The second theme is a recasting of certain aspects of the opening theme. Its opening gesture recalls the florid ending of the first theme (Ex. 6-10, first violin, m. 9), and the melodic contour of the principal voice in the second theme (ornamented descent, turning back on itself within the phrase) resembles somewhat that of the first theme (Ex. 6-13).

Ex. 6-13 Mozart, K. 589, Allegro,
a) mm. 1-7, b) mm. 44-55.

a)



First group (tonic)

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b)



Second group (dominant)



Quartet in D major, K. 575

The earliest quartet in the "Prussian" set, K. 575, like the other two, has homogeneous first and second themes with contrasting textural settings. Although the second theme is set with a counterpoint similar in character to the delicate accompaniments of the second themes in the other two works, the relationship of the textures of the themes to each other is different. In K. 589 and K. 590, the first theme was succinct, the second one expansive (integration-differentiation). In K. 575, the opening theme itself is set with a rich and expansive animated accompaniment (Ex. 6-14).[6]

---

[6]This is the only opening theme with Alberti accompaniment in the group of works under study: other Mozart chamber works open in this way (the early string quintet, K. 174 in B flat, and the G major violin sonata, K. 301 [293a]). The juxtaposition of Alberti figurations and unison was something of an idiom for Mozart: it occurs in K. 174 and K. 301 as well as in K. 575.

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Ex. 6-14 Mozart, K. 575, Allegretto,
a) mm. 1-11, b) mm. 29-40.

a)





b)





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The beginning of the transition section of K. 575, which grows directly out of the first group, is a recomposition of the opening. (Compare "x" in Ex. 6-15 with mm. 1-4 of Ex. 6-14.)

Ex. 6-15 Mozart, K. 575, Allegretto, mm. 18-28.



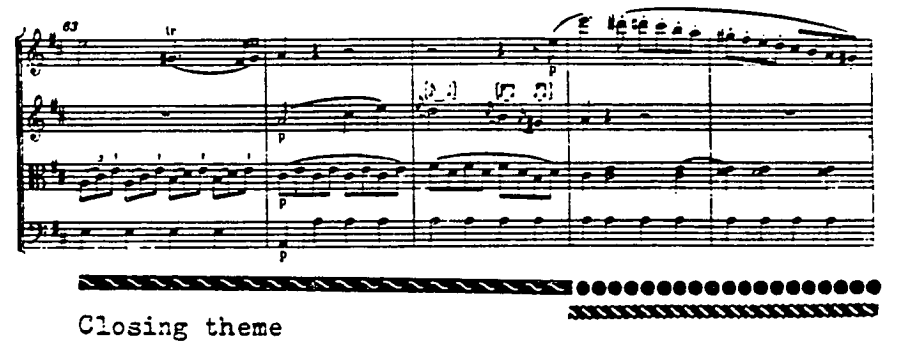
The transition ends on a half-cadence in the tonic, a situation common in Haydn's Opus 33 and in many other works of Mozart. The greatest concentration of textural activity comes after the second theme, during the build-up to a big cadence in the dominant. (See Vol. II, pp. 120-121.) This type of dominant cadence built around traditional cadential figurations is relatively rare in the late works: dominant cadences based on events more closely related to preceding

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events in the exposition are more characteristic of these works.[7] The appearance of this type of cadence in the second group of K. 575 is probably related to the way the transition ends (on a half-cadence): there is a need for an emphatic affirmation of the second key here (Ex. 6-16).[8]

Ex. 6-16 Mozart, K. 575, Allegretto, mm. 57-67.





Closing theme

[7] See, for example, the dominant cadences in K. 499 (Ex. 6-5, mm. 78-83, p. 157; and in K. 590 (Ex. 6-7, mm. 58-62, pp. 164-65). This type of cadence is also more characteristic of the later quintets, with the exception of K. 614.

[8] In Mozart's "Haydn" quartets, cadences with stock figuration were reserved for expositions wherein the first full dominant cadence came at the end of the transition, possibly to clarify another potentially ambiguous situation.

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Even taking the passages of motivic permeation in the second group into account, this quartet is probably the most melody-dominated of any of Mozart's mature quartets and quintets, except for the B flat "Hunt" Quartet, K. 458. The development of K. 575, like that of K. 458, has a lyrical new theme followed by a section of post-statement activity, making the events of the development a kind of capsulized recasting of the exposition (Vol. II, pp. 122-124).

Quintet in C major, K. 515

The first movement of the C major quintet is by far the longest of any of Mozart's quartets and quintets and, as Rosen points out, longer than any sonata-form movement prior to Beethoven.[9] The opening theme in particular is laid out along extremely broad lines; the first full cadence in the tonic does not occur until m. 57. Rosen's extensive discussion of this exposition explains thoroughly the interaction of these expanded proportions with the unusual degree of tonal stability in the exposition. Mozart withholds for an unusually long time any chromatic coloration that would tend to move the tonality away from the tonic and organizes the events in the second group around two dominant pedals that serve to balance the stable tonic group with analogous events in the dominant. The texture of the opening theme very much supports this tonal stability. The texture of the opening extended antecedent-consequent phrase group (mm. 1-57)[10] consists of an animated

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[9]Rosen, The Classical Style, pp. 268-69.

[10]The antecedent group consists of a smaller antecedent-consequent phrase pair (mm. 1-10) together with a third phrase ending on the dominant (m. 19, see Vol. II, p. 164). The greatly expanded consequent phrase begins in C minor and cadences in C major at m. 57, 37 measures later.

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pedal in the inner three voices surrounded by a dialogue in the outer voices. This pattern is unbroken except for the brief note-against-note passage that concludes the antecedent phrase and the long chromatic expansion of the consequent phrase. Significantly, both of these changes of texture coincide exactly with a subdominant sonority (Ex. 6-17).

Ex. 6-17 Mozart, String Quintet in C, K. 515, Allegro, a) mm. 12-24, b) mm. 37-43 (ed. R. Gerber. London: Ernst Eulenburg, 1934).

a)





d

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b)



Although the texture suddenly and briefly becomes more contrapuntal during the course of the chromatic expansion of the consequent phrase, most of the polyphonic writing is concentrated in the second group after the antecedent phrase of the second theme (Ex. 6-19, mm. 94-115). The arabesque-like theme that begins the dominant group is prefigured in the solo figurations in the first group (beginning at m. 40), and the four measures of solo that link the end of the transition to the second theme (Ex. 6-18, mm. 82-85) link the repeated eighth notes in the animated accompaniment at the opening with the eighth-note figurations at the beginning of the second theme. Outwardly, the dominant theme could not afford a greater contrast with the tonic theme, but the second theme is in its own way a reference back to the opening texture with its combination of pedal and eighth-notes. This time, however, the eighths are in the principal voice and the pedal is sustained.

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Ex. 6-18 Mozart, K. 515, Allegro, mm. 77-90.



At the beginning of the consequent phrase of the second group (Ex. 6-19, m. 94), the eighth-note line moves to the violas, and a new counterpoint begins in octaves. The texture is extremely thick both here and in the following passage, where the eighth-note figure appears in parallel thirds and in imitation.[11] The approach to the dominant

[11]This polyphonic writing, with the instruments paired in thirds, owes its particular character to the presence of the additional viola.

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cadence is intensified by various small textural events such as the cello commentaries and the second viola and cello scale under the cadential trill (Ex. 6-19, mm. 108-115). The consequent phrase of the second group, like that of the first group, is greatly extended, but here it is extended by imitation rather than inner chromatic expansion.

Ex. 6-19 Mozart, K. 515, Allegro, mm. 91-122.



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The note-against-note cadential theme that follows the dominant cadence recalls somewhat the opening of the transition (compare Ex. 6-20a, mm. 57-64 with Ex. 6-19, mm. 115-122), and the rapid contrary motion in m. 125 and m. 128 (Ex. 6-20b) recall the sudden increase of activity near the end of the consequent phrase, first group (Ex. 6-20a, mm. 52-54). Thus, although the second group contrasts markedly with the first, subtle references back occur throughout.

Ex. 6-20 Mozart, K. 515, Allegro,
a) mm. 51-64, b) mm. 123-133.

a)





Transition

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b)



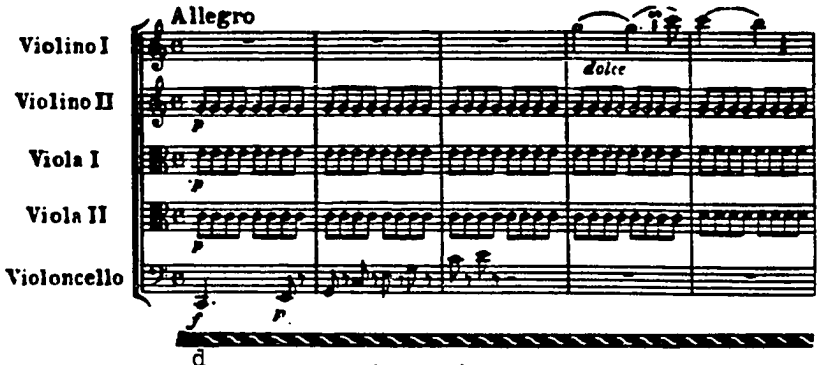
Events from the first and second groups are brought together at the closing theme. The first violin part combines the rising contour and pitches (G-C-B) of the opening theme with the reiterated half steps from the approach to the second group (Ex. 6-18, mm. 82-83). The eighth-note rhythm is simultaneously reflected in the viola, and the pedal is yet another reference back both to the opening of the movement and the opening of the second group. The figures change role as the passage progresses, first becoming more contrapuntal, then centering

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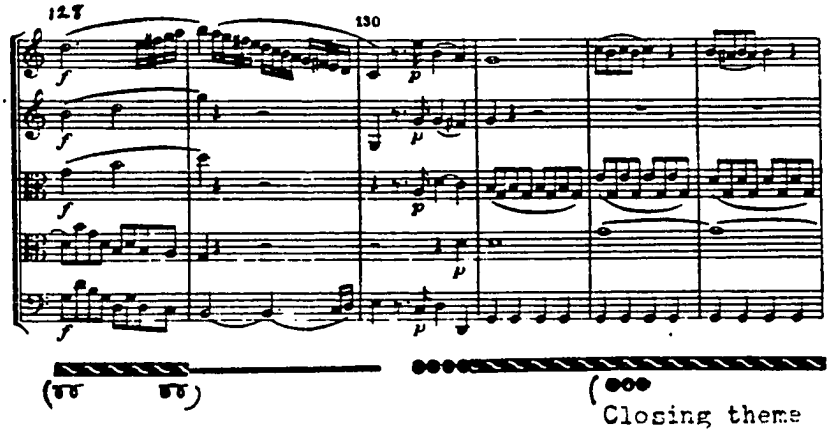
again around pedal figures (mm. 143-151), with increased activity in the subordinate lines at the end of the exposition (first viola, cello, mm. 149-151, Ex. 6-21).

Ex. 6-21 Mozart, K. 515, Allegro,
a) mm. 1-5, b) mm. 128-151.

a)



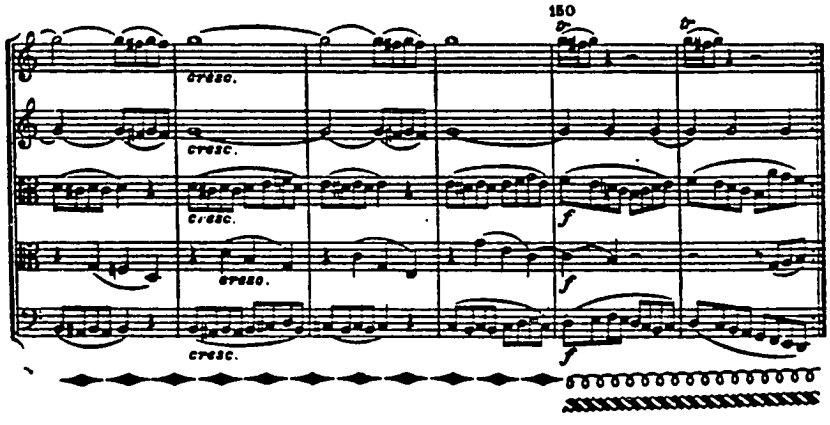
b)



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Quintet in G minor, K. 516

The opening of the G minor quintet, K. 516, begins, as does its companion, K. 515, with a long antecedent-consequent group accompanied by repeated notes. In both works, the consequent phrase is rescored and extended, but in the G minor work, the extension of the consequent phrase serves as a kind of false transition to a second theme. This new theme begins in the tonic, moves to the mediant, and continues until the new key is finally confirmed with a big cadence at m. 64. The "second theme" of this extraordinary exposition thus spans the tonic group, transition, and beginning of mediant group. (See Vol. II, p. 183.)

The texture up to m. 64 is dominated by steady repeated eighth notes, except for the motivic permeation and imitation in the false transition (mm. 20-29) to the second theme.[12] The accompanying parts also become slightly more active in the imitative passage preceding the the big cadence (mm. 56-63). At the mediant cadence, the texture suddenly becomes markedly more active than anything previously heard: the opening theme reappears in imitation with a kind of heterophony in the first violin that all but obscures the theme. This is repeated, rescored and with yet another, sixteenth-note, counterpoint added that in turn obscures the other two simultaneously occurring events (m. 72). Another big cadence leads to the closing theme, which has a texture more closely recalling the opening (Ex. 6-22).

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[12]The relationship between principal and subordinate voices in the opening theme of K. 516 is quite different from that of K. 515. Because the opening theme of K. 516 is primarily in eighth notes, the texture fluctuates constantly between note-against-note and animated accompaniment.

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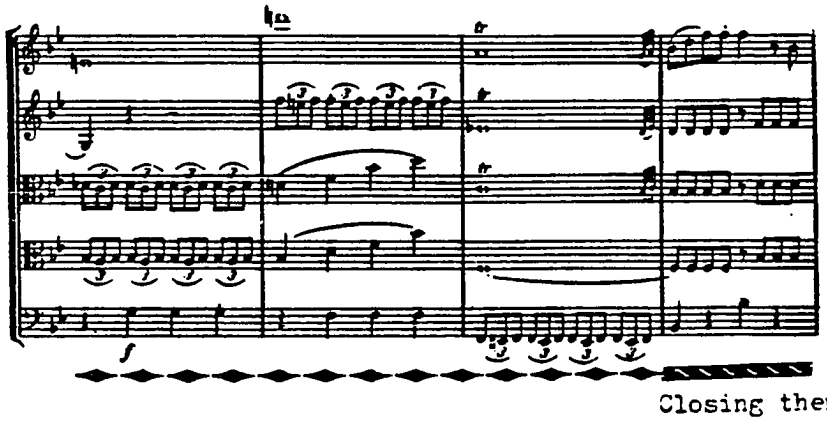
Ex. 6-22 Mozart, String Quintet in G minor, K. 516, Allegro, mm. 61-85 (ed. R. Gerber. London: Ernst Eulenburg, 1934).



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Closing theme

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In this exposition, the concentration of textural activity is very late: the most active textures are reserved for the cadential "post-statement activity" section, after the first big cadence in the mediant, and the activity is unusually intense.

In the G minor quintet, the eighth-note accompaniment for the themes remains in a subordinate role throughout, whereas in the C major quintet, there was some exchange of rhythmic activity between principal and subordinate voices. In both works, special polyphonic treatment was reserved for the second group. Although the way that the second key is approached and established is quite different, the sequence of events in the G minor quintet somewhat resembles that of the D major quartet, K. 499, in that the transition and second group are spanned by a single event--in K. 499, it was a texture, here it is a theme.

Quintet in D major, K. 593

Mozart's last two quintets are very individual works and resemble K. 515 and K 516 only in their ample use of dialogue and in their textures, which are generally more complex than those of his earlier quartets. Like Mozart's C major quartet, K. 465, K. 593 has a slow introduction. The very active character of the opening Allegro theme might owe much to the momentum provided by this expressive Larghetto, much in the same way as the dissonant introduction of K. 465 provides a foil for the unusually active textures at the opening of that work.

The D major quintet has a continuous strand of eighth-note activity that begins in the second group and changes role as it proceeds. In certain respects its course of action resembles that of the

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Alberti figuration that accompanies the mediant theme in the C minor quintet, K. 406 (Ex. 6-1 and 6-2). The introduction of this subordinate pattern in K. 593 is far more sudden, however. The second group begins with a restatement in the dominant of the opening Allegro, with added imitation. At m. 70, a new thematic idea emerges; it begins as if it were going to be a harmonization or pedal for the cello solo, but quickly takes over the principal voice and comes to a cadence in the dominant (m. 75, Ex. 6-23). A variation of the florid ending immediately reappears in the cello as a counterpoint, then emerges again in the principal voice (m. 81). At the closing theme, the eighth-note activity moves to the first viola to become an Alberti-like pedal. The passage of counterpoint directly after the dominant cadence (mm. 75-80) is particularly reminiscent of the corresponding passage in K. 406, where the counterpoint begins in the cello and the upper voices all move in note-against-note texture. In K. 406, the principal voice-subordinate voice relationship was clearly that of melody with secondary counterpoint, but in K. 593, there is a certain ambiguity: the two elements seem to be of equal prominence.

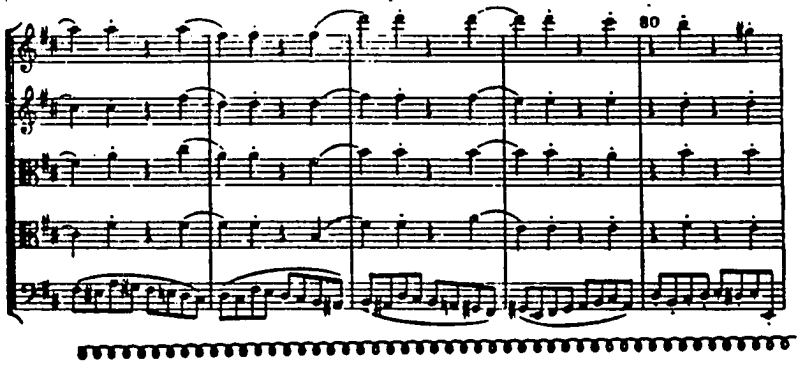
Ex. 6-23 Mozart, String Quintet in D, K. 593, Allegro, mm. 60-101 (ed. R. Gerber. London: Ernst Eulenburg, 1936).



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The early part of the exposition of K. 593 is one of the most thematically homogeneous of any of the late works. The transition begins as a restatement of the opening theme, and as it progresses it is overtaken by particularly intense motivic interplay.[13] It settles down as the V/V is reached (m. 54), and the transition ends abruptly on a unison delineation of the V/V chord. The opening theme contains two highly contrasting elements: a vigorous note-against-note beginning and a florid triplet continuation. These two ideas are implied in the slow introduction, which begins as a dialogue between the cello and the upper four instruments, and in a sense the florid outburst that leads to the dominant cadence (mm. 70-75) is a recasting of the opening triplets. The three passages are compared in Ex. 6-24 a-c.

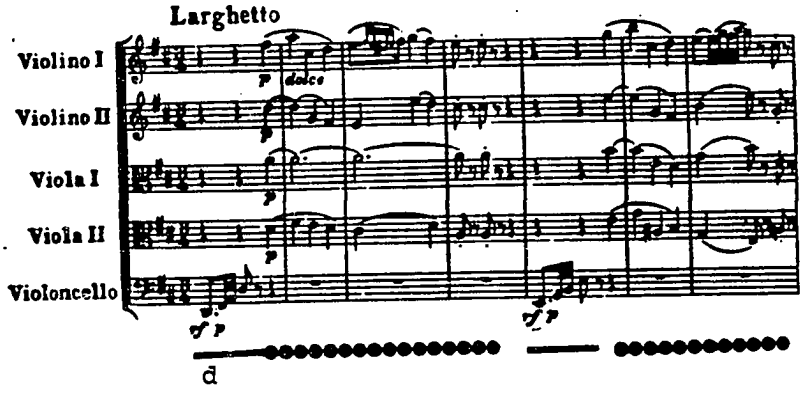
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[13]Although the passage in mm. 46-52, a combination of solo-obbligato texture and motivic permeation, owes much of its vigorous character to the use of all five voices, the position of this activity in the exposition and its relation to the texture of the opening theme (textural expansion, following a concise thematic statement at the opening of the Allegro) is similar to the position of the textural activity in the late quartet expositions, particularly in K. 499 and K. 590.

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Ex. 6-24 Mozart, K. 593, Larghetto--Allegro,
a) mm. 1-7, b) mm. 22-32, c) mm. 66-75.

a)



d

b)



à 2

First group (tonic)



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c)



The contrast between the two opening thematic ideas is given a new focus in the development: the note-against-note element is fragmented (mm. 111-120), and the triplet theme is the basis of a vigorous and coherent passage of imitation (mm. 124-140). The opening Larghetto is brought back after the recapitulation of the Allegro, and its conversational character is intensified by an increased lyricism in the

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upper four voices and a new expressive dialogue between the first violin and first viola at the end.

Quintet in E flat, K. 614

This quintet is sometimes characterized as being written in the style of Haydn, but from the standpoint of the arrangement of types of texture in the exposition, it is reminiscent of Mozart's own writing in the "Haydn" quartets. This is evident in details such as the restatement of the opening theme, in imitation, at the opening of the transition, which is similar to the way the transitions in K. 387 and K. 464 begin, and in larger aspects such as the recurrence in the closing theme of the sequence of events in the transition. Whereas in some of the "Haydn" quartets (K. 464 and K. 421) textural events from the first group and transition recurred in the second group with contrasting thematic material, in K. 614 they recur with the same thematic material.

These events are extremely dynamic ones and, not surprisingly, they increase in intensity in the second group. The transition begins with a restatement of the opening theme in the second viola accompanied by a sixteenth-note animated accompaniment in the cello. The accompaniment pattern is itself an elaboration of the opening theme, but the contours of the figuration become more active as the passage progresses. Simultaneously, the theme enters in imitation in the first viola, and the second, then first, violins enter in dialogue. The first violin subsequently takes over the figuration derived from the accompaniment (Ex. 6-25, m. 31), and these figures evolve into a virtuosic passage outlining the V/V. The accompaniment figure thus changes character and role throughout the course of the transition. The point at which the

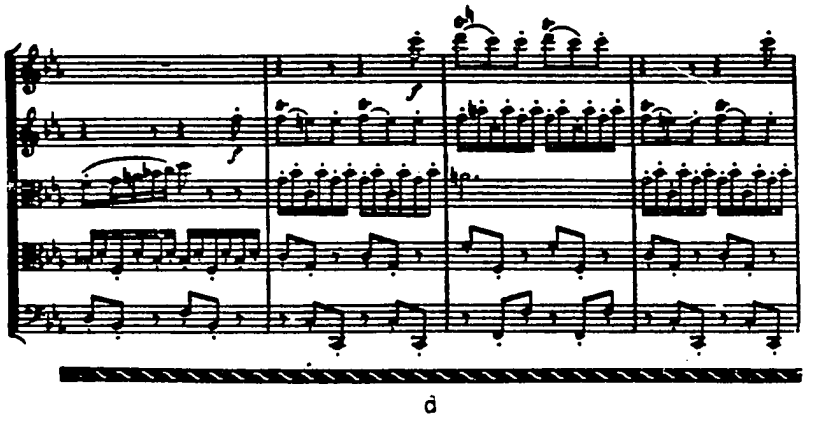
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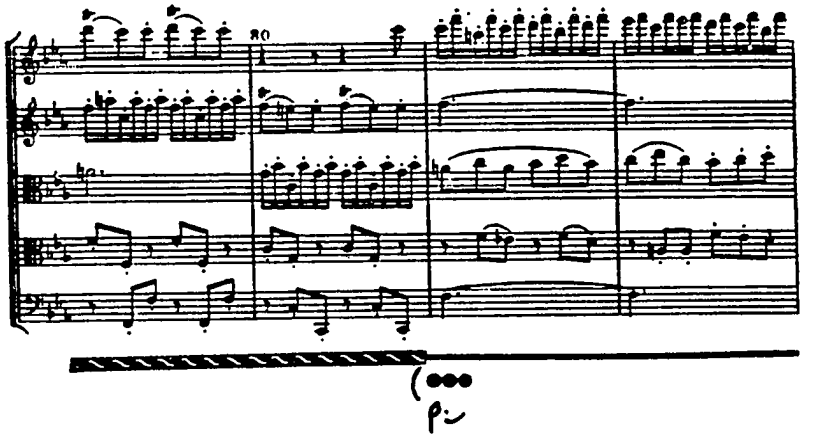
figurations emerge in the principal voice (m. 31) coincides exactly with the beginning of an extended pedal on the V/V, and in this way the change of role serves as a significant means of articulation.

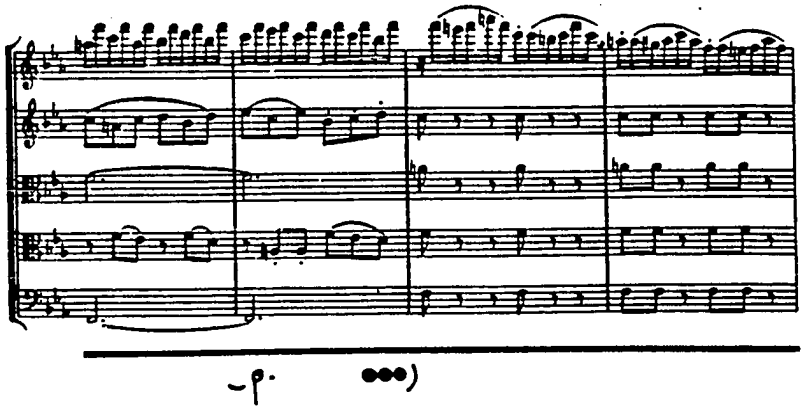
Ex. 6-25 Mozart, Quintet in E flat, K. 614, Allegro di molto, mm. 17-41 (ed. R. Gerber. London: Ernst Eulenburg, 1935).



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Second group (dominant)

In the closing theme, the theme is changed somewhat to bring it quickly to a cadence (Ex. 6-26, m. 62). The events after this cadence correspond to those of the transition in that subordinate rhythmic activity emerges in the principal voice (m. 70), and these figures become a brilliant virtuosic cadence. This time, however, there are three subordinate elements present: the animated sixteenth-note figure from the transition, which remains in its pedal-like opening form throughout, together with new commentaries from the cello (first heard at the beginning of the closing theme, mm. 56 and 58) and second violin (mm. 68-69).

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Ex. 6-26 Mozart, K. 614, Allegro di molto, mm. 54-79.

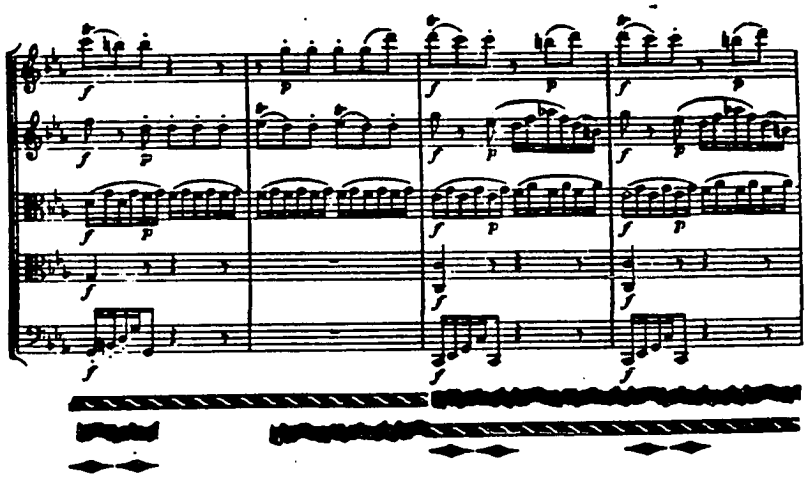


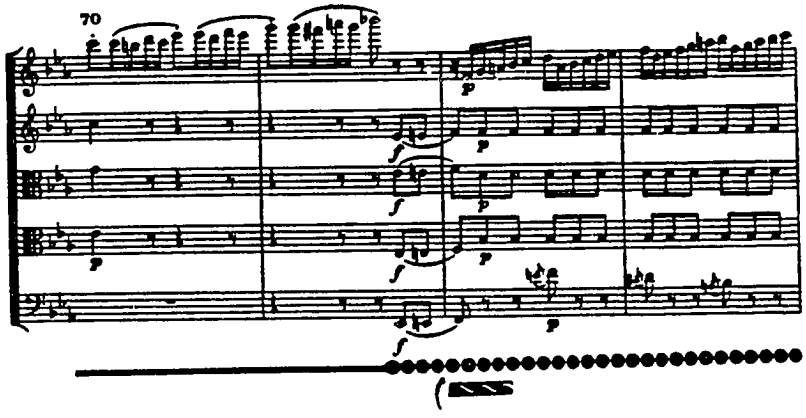
Closing theme





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This type of textural complexity is similar to the counterpoint in the transition of K. 593 and the latter part of the second groups of K. 515 and K. 516. The relationship of the textures of the first and second themes is consistent with that of K. 406, K. 589, and K. 590. The first theme is set in note-against-note texture, the second theme with animated accompaniment (integration-differentiation). The lyricism of the eighth-note animated accompaniment for the second theme is heightened by the almost demoniac activity that surrounds it.

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CHAPTER 7

HAYDN'S OPUS 76 AND OPUS 77 QUARTETS

Opus 76 and Opus 77, written in 1797 and 1799, were Haydn's last completed string quartets. (Opus 103, written four years later, was left unfinished.) Because the first movements of Opus 76, Nos. 5 and 6 are in variation form, only the first four in this set will be discussed. During the period of nearly twenty years that separated Opus 33 and Opus 76, Haydn wrote twenty-five string quartets. The first movements of many of these, particularly those from Opus 64 on, are distinguished by passages of boldly original juxtapositions of contrasting textures and spectacularly inventive approaches to thematic homogeneity.[1] Compared to some of these works, the textures of the first movements of Opus 76 and Opus 77 seem deceptively simple.

The thematic material of each of the Opus 76 and Opus 77 expositions is more homogeneous than that of any group discussed thus far. In most of these quartets, the restatements of the opening theme are more substantive than those of the Opus 33 expositions and more literal than those of the late Mozart works just discussed. Particularly striking are the expositions of Opus 76, No. 4 (B flat) and Opus 77, No. 2 (F) in

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[1] About halfway through the exposition of the first movement of Opus 64, No. 5, for example, the texture changes abruptly from extreme differentiation to a striking note-against-note rhythmic displacement. The great variety of textural settings that the restatements of the opening theme are given throughout the transition and second group of Opus 71, No. 3 exemplify Haydn's enormously inventive approach to thematic restatement in many of these works.

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which the first theme and its textural setting are recalled at the opening of the second group;[2] in addition, in both of these works the texture and thematic material of the "post-statement activity" in the second group corresponds closely to the latter part of the first group and transition. Three of the quartets, the two just mentioned and Opus 77, No. 1 (G) have almost exact restatements of the opening themes at the beginning of the second group. In two of the other three quartets, Opus 76, Nos. 1 (G) and 3 (C), much of the exposition is given over to restatements of the opening theme, and in the exposition of Opus 76, No. 2 (d), the opening motif of fifths recurs, sometimes in the principal voice and sometimes in the subordinate voices, throughout the exposition.

In Opus 76, No. 3 (C) and, to a lesser extent, in No. 1 (G), a rigorous consistency in the length of the phrase segments creates an underlying rhythmic pattern that becomes in its own way a kind of pervasive motivic permeation. In Opus 77, No. 1 (G), the recurring appearance of repeated quarter notes in the subordinate voice similarly dominates portions of the exposition, but the use of this pattern is more akin to the subordinate rhythmic patterns in some of the Opus 33 expositions (such as the recurring subordinate eighth notes in Opus 33, No. 4, B flat).

This rhythmic rigor, the extreme thematic homogeneity within each exposition, and the apparently deliberate rejection of some of the

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[2] It is to movements such as these that the term "monothematicism" might well be applied, although in both works the second theme is changed in significant and expressive ways when it appears at the opening of the second group.

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spectacular textural technics found in the Opus 64, Opus 71, and Opus 74 first movements point to a highly disciplined control of Haydn's compositional resources.

The distribution of types of texture in the expositions and the general nature of the textures of the Opus 76 and Opus 77 quartets resemble those of Mozart's "Haydn" set. The textural activity is distributed throughout the exposition, rather than being concentrated in the second group, as it is in the Opus 33 expositions. Most of the expositions also exhibit a closer correlation of textural change with the formal structure, and in this respect as well the expositions resemble Mozart's more closely. For example, the end of the transition and end of the entire exposition are often defined with similar textures, often note-against-note or unison; and there is a significant textural change within the transition at the point where the dominant of the new key is reached. While the layers of simultaneous textural activity characteristic of the late Mozart works are rarely found in these last quartets of Haydn, the expositions of Opus 76 and Opus 77 have more imitative and non-imitative polyphony than do the Opus 33 quartets.

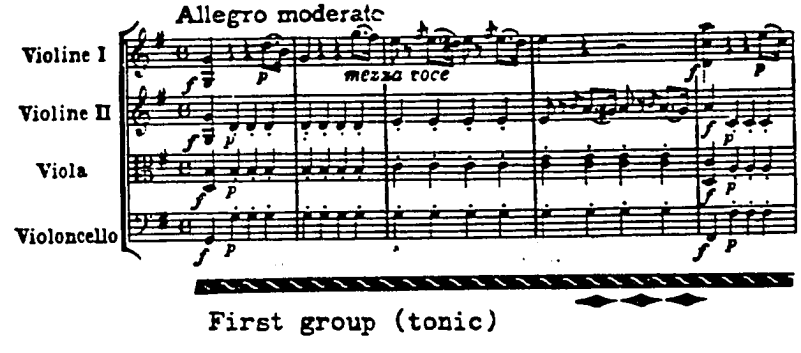
Quartet in G, Opus 77, No. 1

The first of the two Opus 77 quartets is the work that most closely resembles the late quartets of Mozart in its texture. The feature that recalls Mozart's works most strikingly is the presence of subordinate rhythmic activity that changes role. (See reappearance of triplets, m. 39, Ex. 7-2.) This activity begins as subordinate repeated quarter notes that form a kind of composite rhythm with the principal voice in the opening theme; the two rhythms are combined briefly in the

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principal voice in mm. 9-11 (Ex. 7-1). During the transition, the quarter-note rhythm gives way to triplets in the principal voice. Upbeat rhythms serve as important subordinate motives throughout. A version consisting of three quarter notes occurs in the viola and cello at m. 12 and in the viola in mm. 24-25; the first time, the figure is associated with a dominant-to-tonic motion, and the second time as well, from the V/V to V (Ex. 7-1). In the solo passage in the dominant group, an upbeat rhythm (this time consisting of a single quarter note) reappears in the accompaniment (Ex. 7-2, mm. 46-50).

Ex. 7-1 Haydn, String Quartet in G, Opus 77, No. 1, Allegro moderato, mm. 1-29 (ed. W. Altmann. London: Ernst Eulenburg, n.d.).





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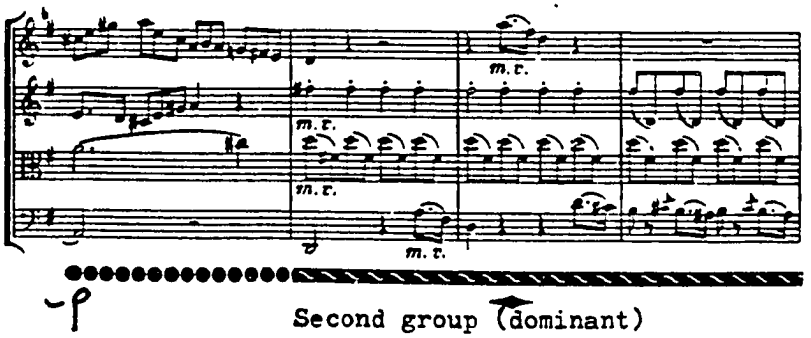


Re-statement and transition



d



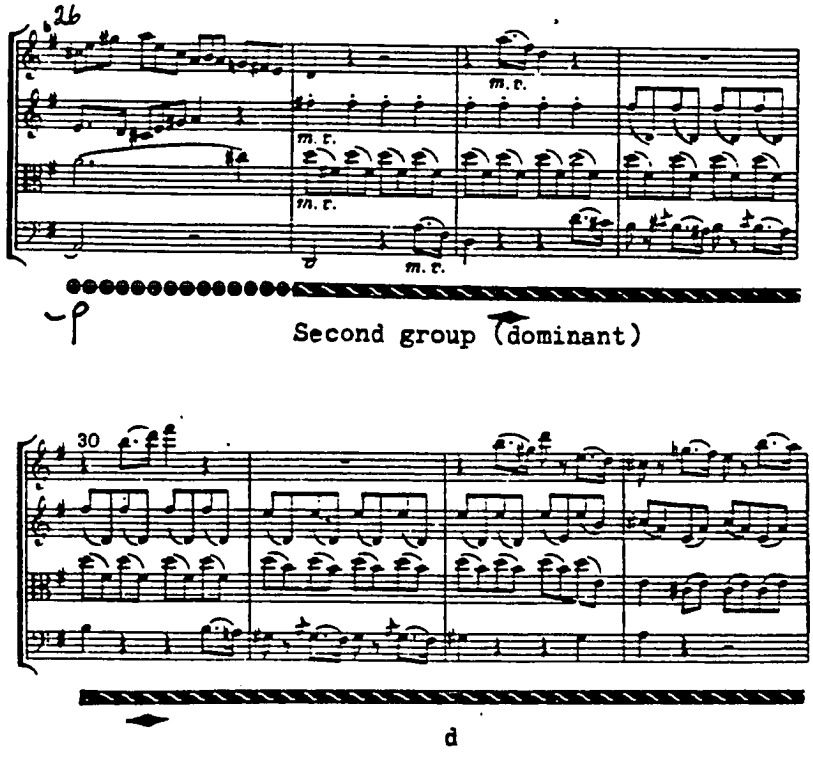


Second group (dominant)

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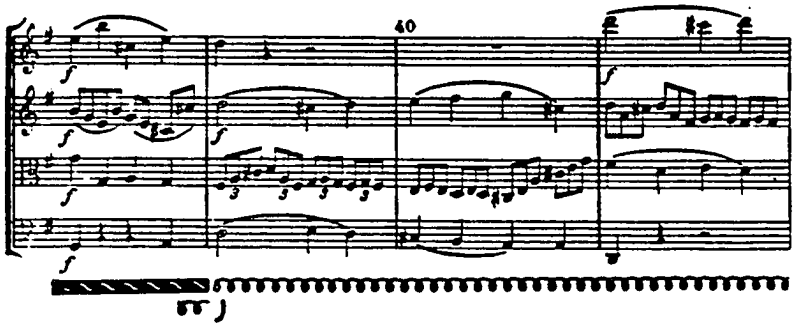
At the opening of the dominant group, the opening theme is restated in the cello, and the quarter notes become eighth notes, first in the viola, then in the second violin. The figure retains its original character as a pedal but increases in both rhythmic and melodic activity. These eighth notes become slightly more contrapuntal as the first cadence in the dominant is approached (Ex. 7-2, m. 38). At the instant the new tonic is reached, the subordinate activity changes to triplets. The re-appearance of triplets here in the subordinate voice and shortly thereafter in the principal voice provides a link back to the transition and at the same time increases the rhythmic momentum towards the end of the exposition.

Ex. 7-2 Haydn, Opus 77, No. 1, Allegro moderato, mm. 26-65.

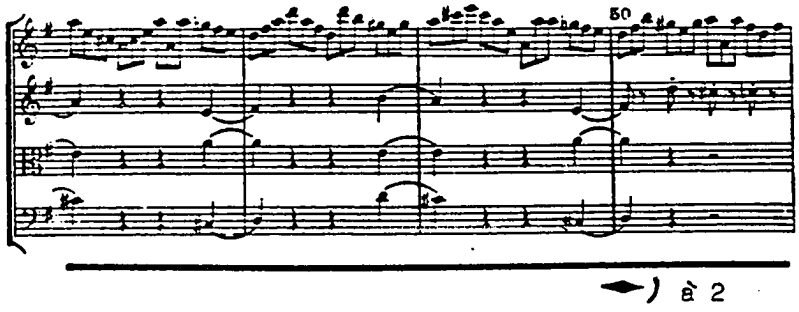


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As in many other of the late Haydn quartets, the distribution of rhythmic and textural activity follows the basic prototype of Mozart's expositions: thematic statements open both tonic and dominant groups, and both statements are followed by increased activity. In Opus 77, No. 1, the recurrence of the triplet activity in the dominant

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group provides a further point of reference back to the transition. The restatement of the opening theme at the beginning of the dominant group has something of the sense of greater expansiveness that similar recurrences in the Mozart quartets do: this sense is not achieved by changes in the principal voice, however, as in some of the "Prussian" quartets, but rather by the change in the accompaniment. The texture at the opening of the dominant group, with its thematic interchange between the two outer voices and animated accompaniment in the two inner ones, closely resembles the texture of the dominant area in Mozart's "Hoffmeister" quartet, K. 499. The recurrence of the upbeat rhythmic motif also suggests that work. The sudden appearance of a short-lived lyrical theme at m. 39 somewhat recalls the lyrical recasting of the second part of the opening theme in the dominant group of Mozart's late D major quintet, K. 593. Because of the nature of these events in the dominant group, and above all the treatment of the continuous subordinate rhythmic activity, this work resembles the Mozart works insofar as specific events are concerned: none of the other late Haydn works, except for the opening of the D minor quartet, Opus 76, No. 2, have similarly explicit connections to the quartets or quintets of Mozart.[3]

A more general characteristic of Opus 77, No. 1 that, like the distribution of rhythmic and textural activity, follows Mozart's practice closely, is the placement of integrated textures in the exposition. As in the late Mozart expositions, the texture throughout the exposition

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[3]The opening textures of Opus 76, No. 2 resemble in certain ways those of the opening of Mozart's D minor quartet, K. 421, although the themes themselves and subsequent events in the expositions vary widely. The resemblance is discussed in Chapter 3 of this study, pp. 59-60.

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is primarily differentiated. Integrated (note-against-note) texture is reserved primarily for significant points of articulation: the end of the first group, the end of the transition, the second cadence in the dominant (Ex. 7-2, m. 46), and the end of the exposition. Many of the other late Haydn works have a similar distribution of integrated and differentiated textures, and the practice stands in sharp contrast to some of the Opus 33 expositions, where the entire first half of the exposition (usually the first group and transition) is set primarily in note-against-note texture. A particular characteristic of Opus 77, No. 1 is that, although the significant points of articulation are all clearly and somewhat similarly defined, the various sections close into each other; there is no point of tutti rest until the end of the exposition. This characteristic, together with the continuous and varied subordinate rhythmic activity throughout, results in an exceptionally cohesive exposition that proceeds almost in a single gesture to the double bar.

Quartet in G, Opus 76, No. 1

The textures in the exposition of Opus 76, No. 1 are unique in two ways: the opening theme is presented totally without accompaniment, and throughout the exposition there is very little motivic permeation, imitative counterpoint, or even rhythmic differentiation between principal and subordinate voices. The sequence of thematic events is also somewhat unusual, although no more so than those of many of Haydn's other expositions. The arrival of the dominant key coincides with a passage of solo figuration, and the closing theme is the only "new theme" in the dominant group.

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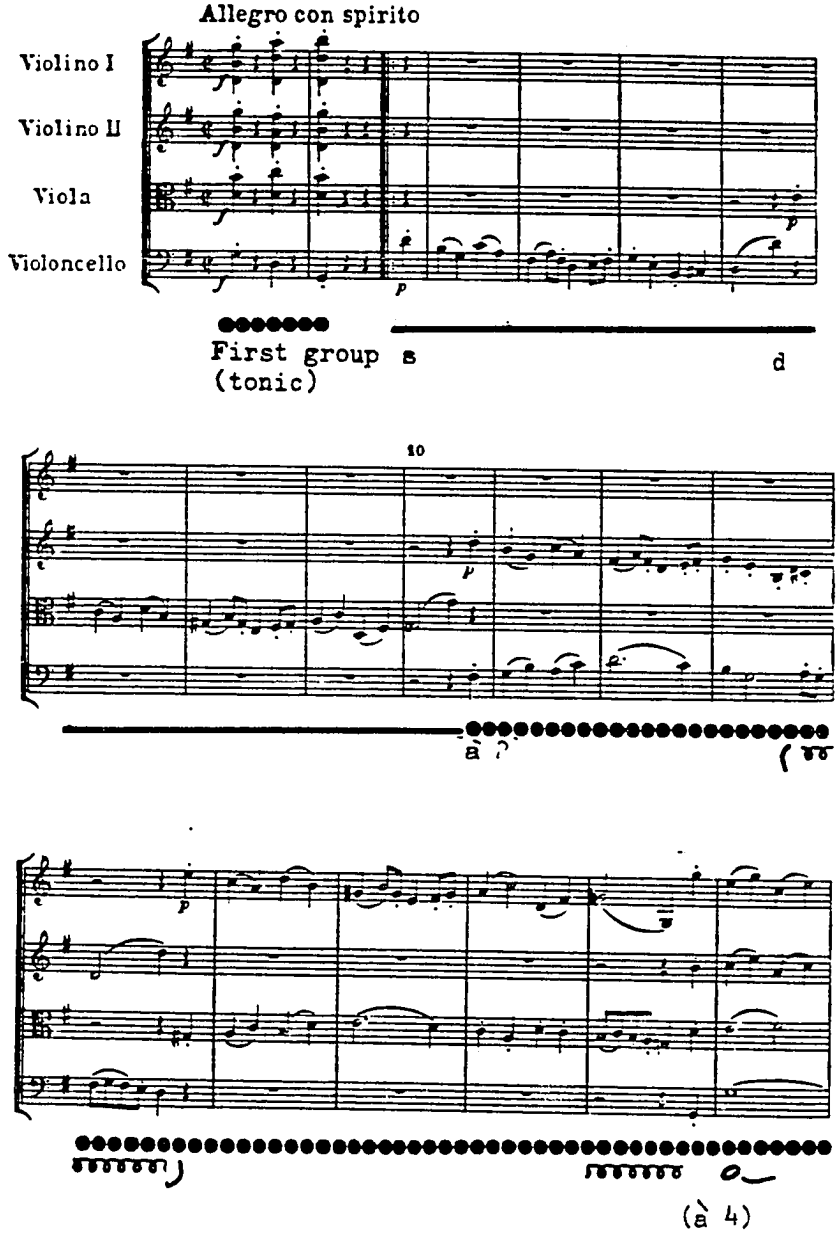
The three tutti chords that open the movement give the basic interval (a third) of the opening theme, present the basic setting (note-against-note) that governs the textures throughout much of the exposition, and provide an effective foil for the solo cello entrance. The interval of a third is recalled at the end of the exposition and again at the end of the movement. The opening cello solo is based on thirds and is constructed in such a way that no accompaniment is required: a complete harmonic progression in the tonic is clearly presented in the first eight-measure thematic statement. When the opening phrase pair is restated (Ex. 7-3, m. 10), a second voice is added; the texture now takes on slight polyphonic shadings that become more fully realized at the opening of the development and recapitulation.[4] The texture increases to four voices as the cadence in the tonic approaches, but remains fixed as strict note-against-note. The increasing weight achieved by the gradual addition of voices substitutes for the more usual increase in textural activity as the first group proceeds. In this way the overall effect of the highly unusual sequence of textures results in a perfectly normal impression: nothing is missing, although the means are sparing.

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[4]In both of these places, the solo theme is equipped with an extended obbligato. This movement provides one of the clearest examples of the progressive development of a single textural event (in this work, the gradually increasing weight and complexity of texture as the restatements occur) that is extended throughout an entire movement (Vol. II, p. 238).

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Ex. 7-3 Haydn, String Quartet in G, Opus 76, No. 1, Allegro con spirito, mm. 1-32 (ed. W. Altmann. London: Ernst Eulenburg, n.d.).



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The transition (Ex. 7-4) opens with a unison restatement of the first two measures, after which it reiterates quickly the textural events of the first group (brief contrapuntal implication, followed by pedal, this time on the V/V).[5] As the transition proceeds, the first violin detaches itself from the other voices, and this paves the way for the long figural passage that opens the dominant group.

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[5]The use of unison texture at the opening of the transition is unusual, and within the context of the finely honed textures of this exposition, it serves as an abrupt change of texture. The resulting effect is similar to that of the opening of the transition of Mozart's K. 499, where an abrupt change to strict note-against-note texture follows a strongly emphasized cadence in the tonic. In Opus 76, No. 1, the unison reiteration of the opening thematic figure has the added significance of being a parallel reference back to the solo texture of the opening theme.

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Ex. 7-4 Haydn, Opus 76, No. 1, Allegro con spirito, mm. 33-48.



At the opening of the dominant group, the rhythmic emphasis of the phrase segments changes; whereas up until this point, everything has been based on upbeat rhythms, the primary figurations now begin on the first beat of the measure. The texture again lightens, only to thicken into a tutti unison on the dominant minor (Ex. 7-5, m. 56). Another

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chromatic descent leads back to the V/V, and the phrase cadences into the closing theme. The events in the dominant group thus are in a certain sense a recasting of the sequence of textures in the first group and in the transition. The sequence of textural weight in the first group (thin to thick, ending with a dominant pedal), is combined with the unison-pedal sequence of the transition. The two sequences of events are compared below.[6]

First group:	solo, mm. 2-10 note-against-note, mm. 19-32	Second group:	solo, mm. 50-55 unison, mm. 57-64 pedal, mm. 72-80
Transition:	unison, mm. 33-35 pedal (V/V), mm. 42-47		

Ex. 7-5 Haydn, Opus 76, No. 1, Allegro con spirito, mm. 44-88.



[6]The sonorities in the passage from m. 51 to the closing theme (m. 73) also recall those of mm. 33-40; E minor-D minor-augmented sixth (mm. 33, 36, 40 and mm. 51, 56, 64).

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Closing theme





Quartet in C, Opus 76, No. 3

The unusual way that the textures and thematic materials are organized in this exposition results from several closely interrelated factors. The basic thematic, textural, and rhythmic materials for the

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entire exposition are presented in the opening four-measure phrase pair (Ex. 7-6). Harmonic activity that would usually be spread out over several measures is compressed into the first measure: the melodic gesture in m. 1 moves from 3 to 1 in the top voice; this is harmonized by a I-II6-V-I progression. In the opening measure this serves as the beginning of the first phrase of an antecedent-consequent phrase pair, but it is constructed so that it is both a beginning and an ending. This double meaning is exploited in an unusual way at the end of the transition.

The small-scale textural change in the first four measures--two measures of note-against-note followed by two measures of counterpoint--is carried out on a larger scale as the exposition proceeds. At the restatement of the opening theme (m. 5) the texture immediately becomes more active, and the first group ends with an emphatic note-against-note half cadence. The rhythmic pattern of the opening gesture (first violin, m. 1, marked "x" and "y" in Example 7-6) dominates the first group, and the rhythmic patterns move consistently in one-measure segments except for m. 7, directly preceding the tonic pedal, where half-measure segments are introduced.

Ex. 7-6 Haydn, Opus 76, No. 3, Allegro, mm. 1-15.



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Transition

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The rigorous adherence to one-measure units throughout the exposition results in a kind of underlying motivic permeation that overrides the frequent changes of texture. The transition begins with an imitative restatement of the opening theme. Ideas from both the opening statement and the restatement are compressed: the contrast of thematic ideas in mm. 1-4 (forthright vs. lyrical) are compressed into mm. 13-14 and combined with the increased contrapuntal activity of the restatement. In the passage directly preceding the pedal on the V/V (Ex. 7-7, mm. 16-17), the basic rhythmic unit is reduced to half-measure segments, just as it was in the corresponding passage in the first group (Ex. 7-6, mm. 6-7). The rhythmic unit is again shortened in the passage directly preceding the dominant group (Ex. 7-7, mm. 24-25).

Ex. 7-7 Haydn, Opus 76, No. 3 (C), mm. 12-26.





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Second group (dominant)

Up to the end of the transition, the thematic material is dominated by the opening four-measure phrase segment, and in the last two measures of the transition, by the first measure. This figure cadences into the opening of the dominant group. The dominant group

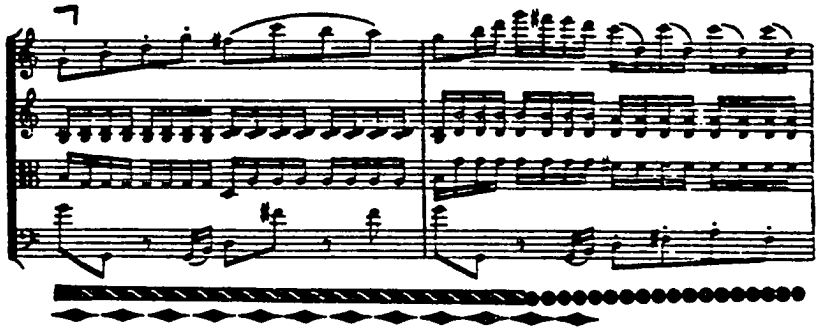
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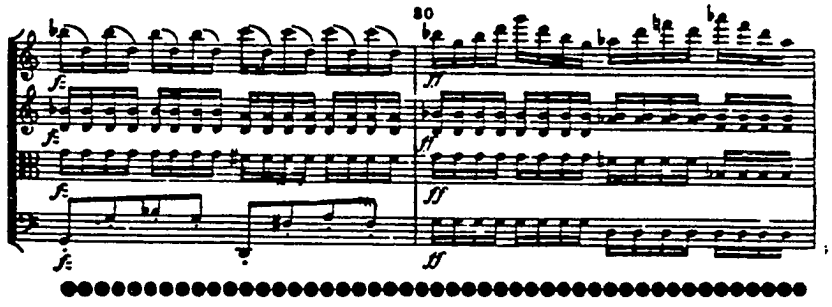
begins with a figure derived from m. 2, the dominant portion of the antecedent theme (marked "y" in Ex. 7-6). In this way, the cadential character of the opening gesture is used to join the end of the transition with the beginning of the dominant group. The entire dominant group has a decidedly cadential character despite its extremely active accompaniment. This accompaniment consists of a sixteenth-note pedal (similar to the one that first appeared on the V/V in the transition) and an unusual subordinate line in the cello that intensifies the disjunct principal voice in a kind of simultaneous dialogue. The note-against-note texture that ends the first statement of the second theme corresponds to the note-against-note section at the end of the first group. A short passage of contrapuntal motivic permeation then leads to a restatement of the dominant theme, with an even more active cello line (Ex. 7-8, m. 38).

Ex. 7-8 Haydn, Opus 76, No. 3, Allegro, mm. 24-48.



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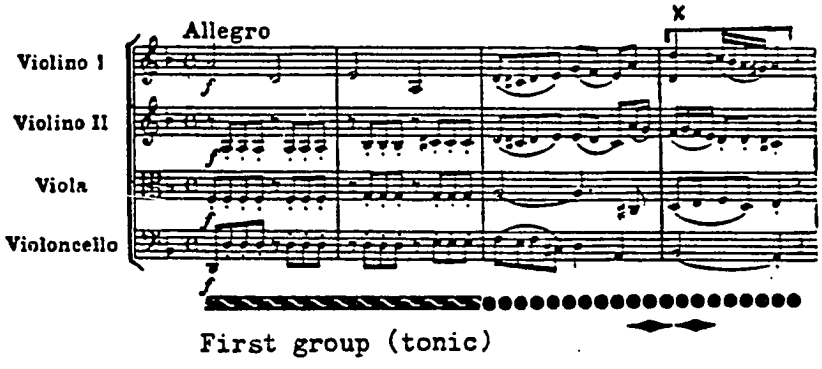
The sequence of textures leading up to the end of the transition of Opus 76, No. 3 resembles rather closely that of several of the Mozart expositions, particularly in the later works where the opening theme is stated at the outset in a very concise form and becomes more expansive as the exposition progresses. In this Haydn work, however, although the texture increases in activity, the consistent adherence to two-measure rhythmic units governs the thematic material throughout.

The development of this movement, as in many of the late Haydn works, expands on textural ideas from the exposition: in this work, a long double pedal in fifths from mm. 65-75 (Vol. II, p. 259) dominates the latter part of the development and combines the pedal points, which recall those from the transition and dominant group, with somewhat new thematic material.

Quartet in D minor, Opus 76, No. 2

This exposition has one of the most original formal layouts of any of Haydn's quartets. The first group consists of an antecedent-consequent pair with extended consequent (4 + 8, Ex. 7-9).

Ex. 7-9 Haydn, String Quartet in D minor, Opus 76, No. 2, Allegro, mm. 1-13 (ed. W. Altmann. London: Ernst Eulenburg, n.d.).



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The sequence of events after the first group is a highly inventive and completely logical rearrangement of events normally associated with the transition and second group. The transition starts in the mediant major without any preparation and proceeds as if it were going to cadence in that key (Ex. 7-10, mm. 18-19). Instead, it remains on the V/III and finally cadences in the mediant, but in the wrong mode (F minor, m. 32). A solo theme in F minor leads to another dominant preparation, and a cadence in the mediant major is finally reached near the end of the exposition (m. 50). The section from m. 32-m. 49 is in a sense a recasting and reordering of the transition. Like the transition, it begins with solo texture, proceeds to a section on the V/III,

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and prepares again for a cadence in the mediant. A passage in the mediant major from the transition (marked "y" in mm. 15-19, Ex. 7-10) suddenly reappears at m. 45, and this time it does cadence in the mediant major. The events from the beginning of the transition to the double bar are summarized below.

Transition: mm. 13-31 (19 measures)

mm. 13-19 solo (mediant minor) and "y" (preparation for cadence in mediant major)

mm. 20-31 dominant extension and pedal on V/III (preparation for cadence)

False second theme: mm. 32-49 (18 measures)

mm. 32-40 solo (mediant minor)

mm. 41-44 dominant extension (pedal on V/III)

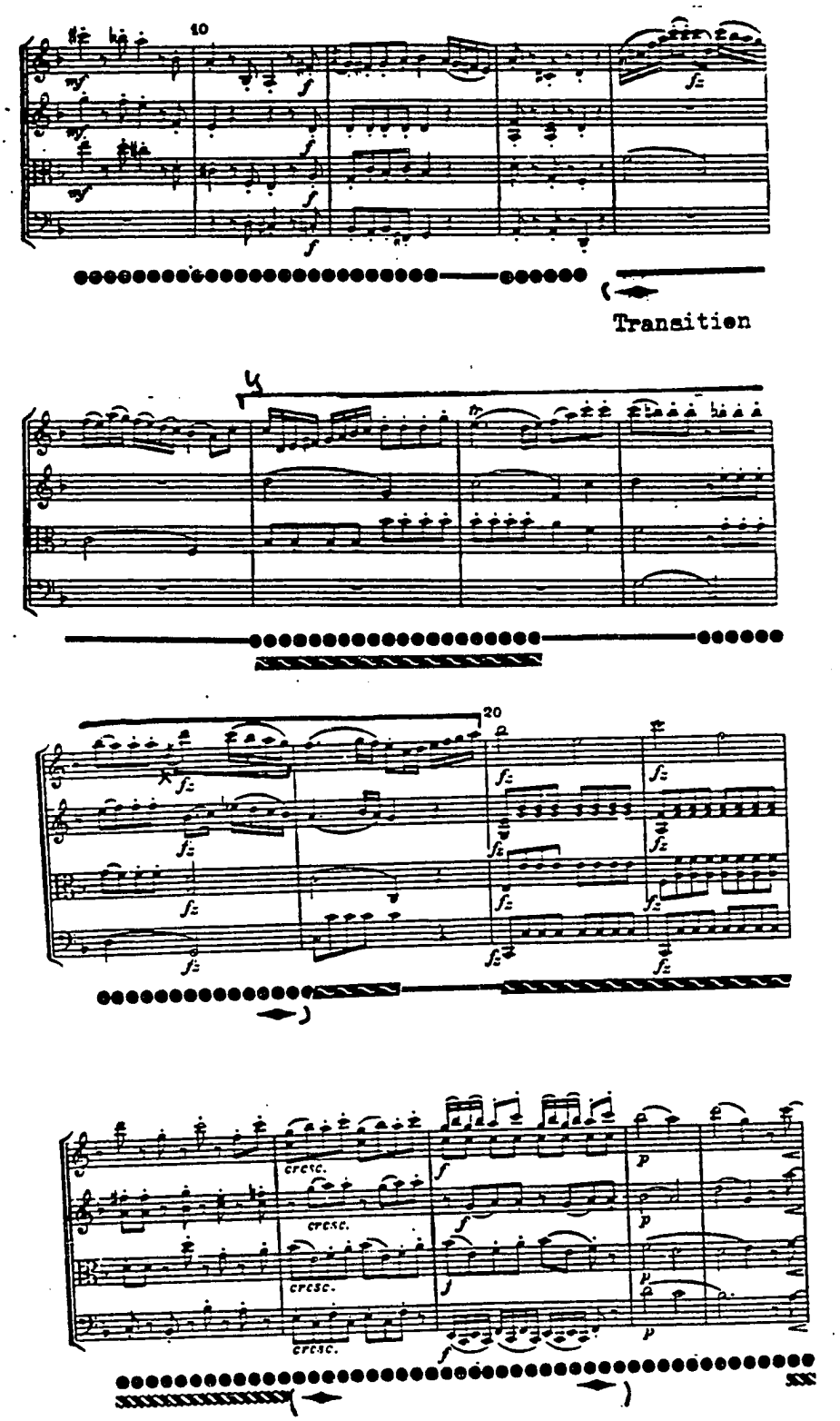
mm. 45-49 "y"--reappearance of mediant major and preparation for cadence

Closing theme: mm. 50-56 (mediant major)

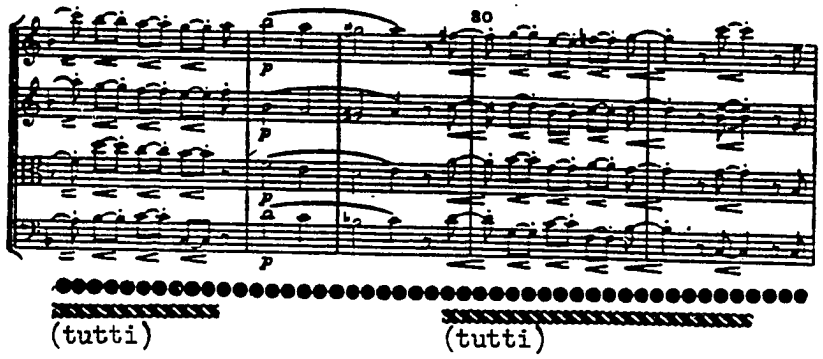
The textures of the two passages (from m. 13 to m. 31, and from m. 32 to m. 49) are similar, but the thematic material is different, except for the recurrence of "y." The postponement of the cadence in the mediant major until so late in the exposition builds considerable suspense, and the impact of its ultimate arrival is reinforced by a melodic gesture in the first violin that suddenly reaches into a very high register (Ex. 7-10, mm. 49-52). The role of the F minor section as a kind of "false" second theme is confirmed in the recapitulation, where there is a much more direct approach to the second theme, and a D minor section strongly resembling the F minor section appears as a coda (Vol. II, pp. 247-257).

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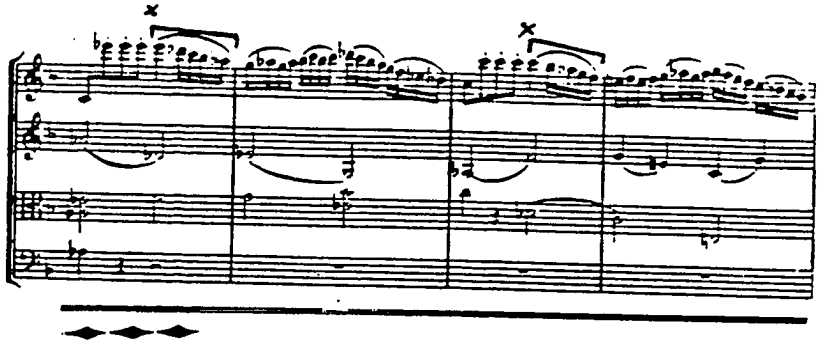
Ex. 7-10 Haydn, Opus 76, No. 2, Allegro, mm. 9-58.



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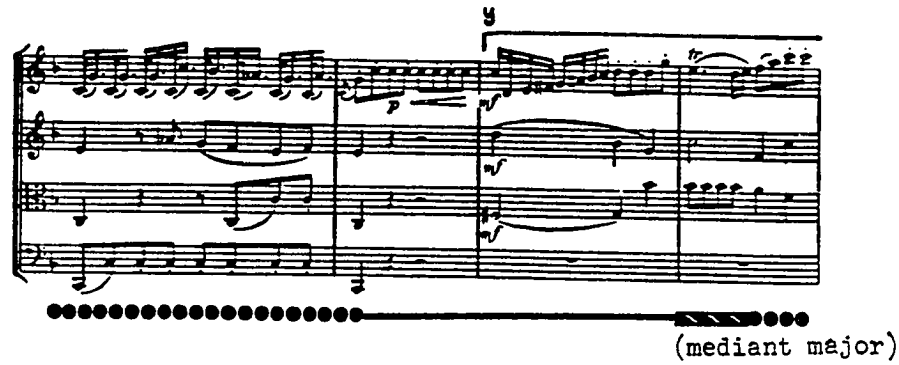








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Although the textures throughout this exposition are relatively free from motivic permeation or complex polyphony, the opening fifth of the principal voice reappears prominently later in the exposition, sometimes in the principal voice and sometimes in the subordinate voices. In addition to the recurring fifths in their characteristic half-note rhythm, a sixteenth-note figure encompassing a fifth or diminished fifth (marked "x" in the first violin, m. 4, Ex. 7-9) recurs twice, and each time it is associated with motion to the dominant. It recurs in "y" (m. 19 and m. 48) and in the approach to the second pedal on the V/III (mm. 36, 38, and 40). The extension of the dominant in the consequent phrase of the first group (Ex. 7-9, mm. 8-10) foretells in a way the striking sections on the V/III later in the exposition. Thus, the first theme itself is never recalled in any form approaching its original one. As a result, the exposition of this quartet relies less on restatements and recastings of the opening theme than any of the other Haydn quartets in this study, but the first group does contain motives and sonorities that are recalled in ways that help to articulate significant events later in the exposition.

Quartet in B flat, Opus 76, No. 4

In all of the works discussed thus far where the second group could be considered a restatement or recasting of the first, the restatement is always partial. If the sequence of textural change is analogous in the first and second groups, the theme is contrasting. This scheme is followed in some of Mozart's "Haydn" quartets, especially K. 421 (d) and K. 464 (A). In Mozart's late D major quintet, K. 593, where both theme and texture of the opening of the tonic group are

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recalled at the opening of the dominant group, the balance of the second group is given over to events that contrast markedly with those of the tonic group.

In Opus 76, No. 4, however, both the opening theme with its strikingly individual textural setting and the subsequent events in the tonic group and transition are recast in a comprehensive way in the dominant group. Although the themes and textures are changed in certain ways, they are instantly recognizable. Not only are the tonic and dominant themes laden with many analogous relationships, but the sections within each group are as well, and this results in an especially high degree of poise and balance in the formal design.

The phrase pair that opens the exposition is set in an unusual and striking texture; each phrase is accompanied by a sustained chord, followed by three note-against-note chords. The second event of the first group (Ex. 7-11, mm. 13-21) begins with a motivically charged counterpoint. This section is a continuation and, in a sense, a recasting of the opening theme. The composite rhythm of the two lines (first violin and cello against viola) matches the rhythm of the opening theme, and the melodic material focuses on prominent intervals, particularly the minor second, from the opening. The sustained-tone idea of the opening accompaniment is also retained, although (mm. 13-17) in one voice rather than three. This section cadences into the opening of the transition, m. 22.

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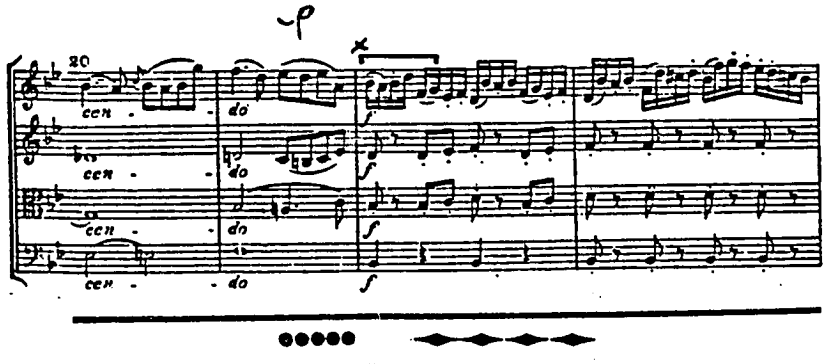
Ex. 7-11 Haydn, Opus 76, No. 4, Allegro con spirito, mm. 1-23.



First group (tonic)





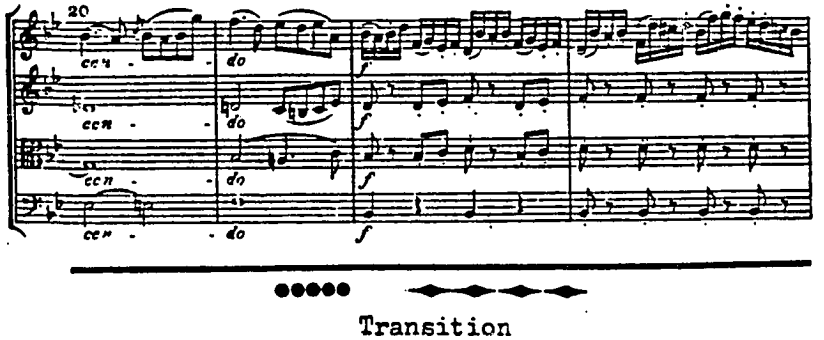


Transition

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The character of the music changes abruptly from idyllic to vigorous at the opening of the transition, but the transition is in a certain sense yet another reworking of the opening theme: the sixteenth-note figurations in the first violin are derived from the opening figure (see "x" in Ex. 7-11, mm. 2 and 22), the accompaniment figure reiterates the interval of an ascending third (the interval set off so prominently by note-against-note texture in mm. 5-6 and mm. 11-12), and the initial five measures of the passage are set over a tonic pedal. The solo figurations and accompanying third motif change positions in m. 26, and as the passage begins to move away from the tonic a connection with mm. 13-16 becomes evident in the movement from f^1 to g^1 in the top voice. The end of the transition (on the V/V) is marked by a brief unison reiteration of minor seconds.

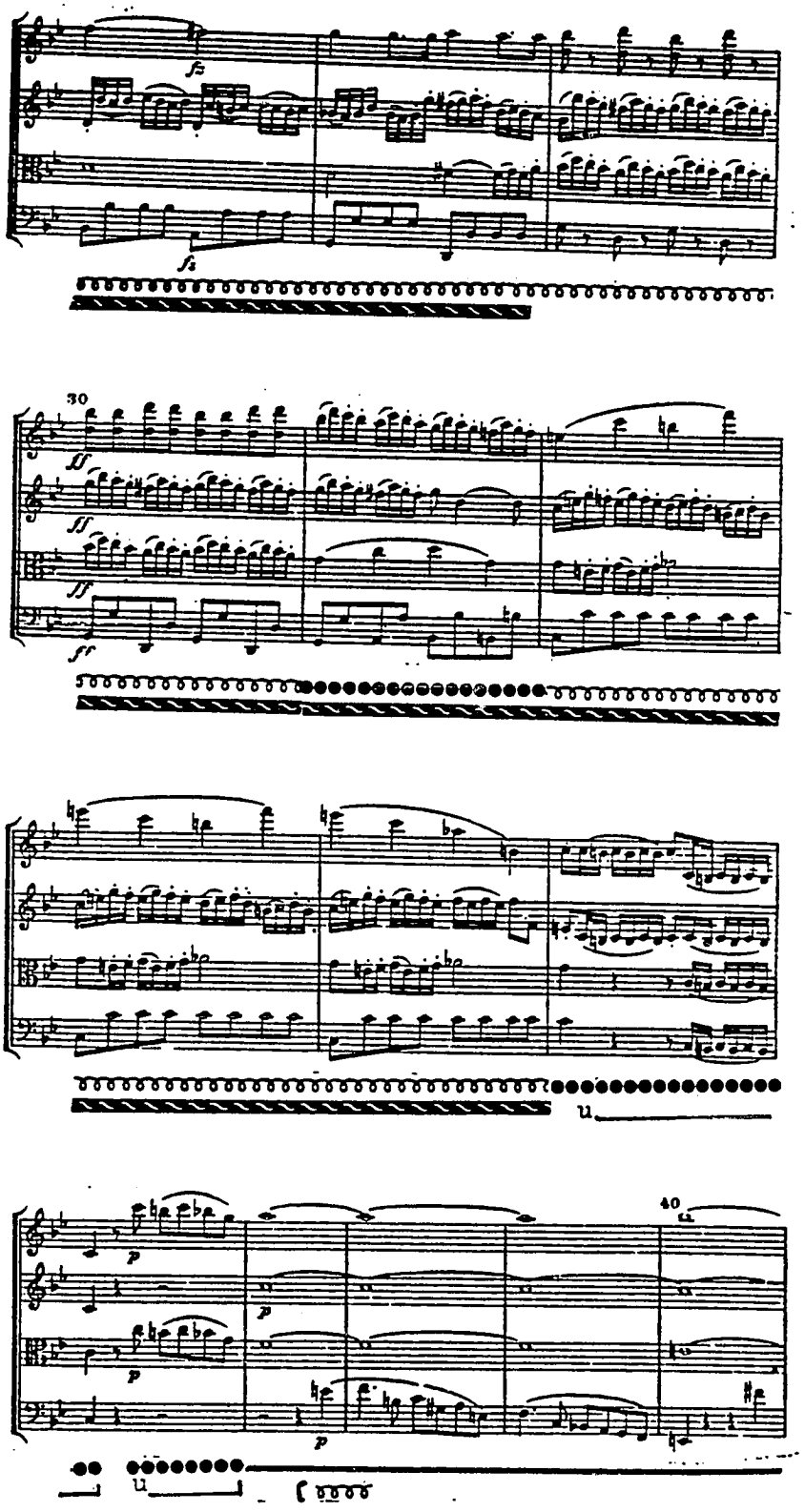
Ex. 7-12 Haydn, Opus 76, No. 4, Allegro con spirito, mm. 20-40.



Transition



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Second group (dominant)

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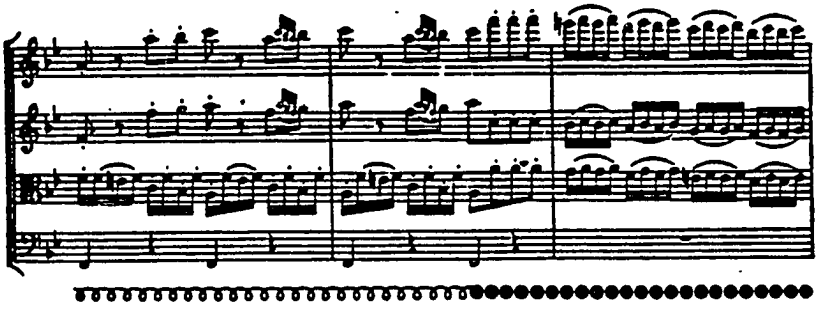
The unison texture that closes the transition is retained in the short linking figure that serves as an upbeat to the opening of the second group. The presence of the three sustained voices is immediately recognizable as the beginning of the theme; even the vertical spacing of the chord is the same as the one that opens the movement. The position of the principal and subordinate voices is reversed in the second group; the cello now has the solo, although the pitches that open the second theme (e-f) are the same, and in the same register, as those that opened the first theme. The rhythm of the opening theme is retained, but the contour is changed and the range, already wide in the first group, is expanded to nearly two octaves. The sequence of events from mm. 39-60 follows the same order as that of the first group, but everything is compressed. The note-against-note texture of the thirds (recalled from mm. 5-6 and mm. 11-12) is combined with figures derived from the second event in the first group (mm. 13-21 in Ex. 7-11 and mm. 44-49 in Ex. 7-13). Sixteenth-note figurations follow, as they do in the transition, but this time they occur in the cello, and the initial figuration that linked this passage with the opening theme is changed so that the figure in the second group has more the character of a vigorous animated accompaniment. The sixteenth notes then lead into a big cadence in the dominant. The approach to this is marked by striking note-against-note $\frac{6}{3}$ chords (mm. 54-55) and a reiteration of the minor seconds (m. 57). The seconds hark back to the unison minor seconds at the end of the transition (mm. 35-36), and the unison texture at the end of the transition is echoed in three measures of strict note-against-note texture at the end of the exposition.

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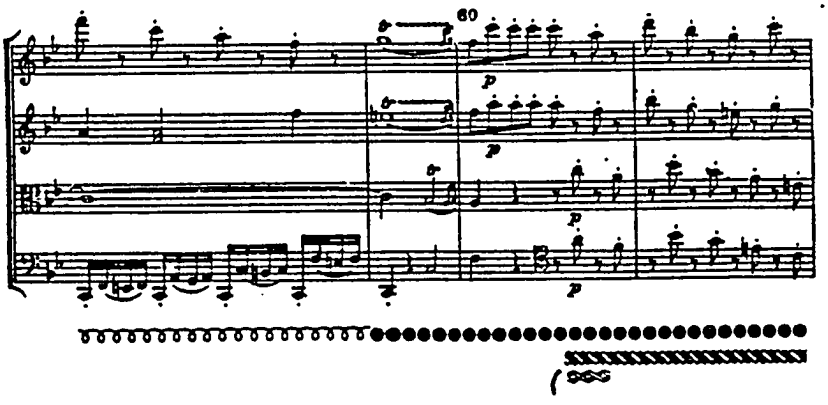
Ex. 7-13 Haydn, Opus 76, No. 4, Allegro con spirito, mm. 36-68.



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Quartet in F, Opus 77, No. 2

The relationship between the thematic materials and the textures of the second quartet of the Opus 77 pair is similar to that of Opus 76, No. 4: the thematic material and textures from the tonic group are restated in the dominant group in the same sequence. The sense of analogy between tonic and dominant group is perhaps even clearer in this work because the textures are comparatively simple, although enormously subtle. The opening of the exposition, with the top voice's descent from 8 to 1 in the first four measures immediately followed by an ascent, recalls the deliberate exploration of the tonic that took place in many of the Opus 33 openings. In Opus 77, No. 2, the lucidity of both the texture and the structure of the principal voice in the first phrase, with the delicate pause that divides the phrase on 5 (Ex. 7-14, m. 2), is intensified by voice exchanges in close proximity to each other. (See dotted lines in Ex. 7-14; also, the movement from f^1 to c^1 in the first violin, mm. 1 and 2 is reflected in the cello, c_1-f_1, mm. 3-4.)

The surface articulation of the phrase segments in the antecedent portion of the first group is complex: mm. 1-8 are divided 4 + 4,

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with the first four measures further divided 2 + 2. The repetition of the rhythmic figure between mm. 4 and 5, however, results in a phrase grouping of 3 + 5 as well as 4 + 4. In contrast to this, the consequent phrase (mm. 9-16) proceeds almost in a single gesture from f^2 to f^1. Because of this contrast in articulation, and because of the increase in textural activity in the consequent phrase, the antecedent-consequent relationship of mm. 1-8 and 9-16 is somewhat obscured.

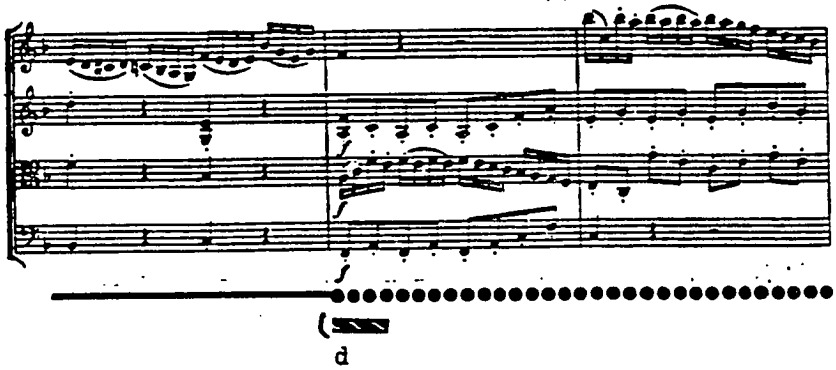
Repeated-note figures akin to those first appearing as motivic commentary in mm. 4-5 and as a pedal in m. 9 dominate the transition; they appear first in the subordinate voices, then (mm. 28-36) in tutti note-against-note texture in all four voices. The transition ends with a unison figure on the V/V.

Ex. 7-14 Haydn, Opus 77, No. 2, Allegro moderato, mm. 1-38.



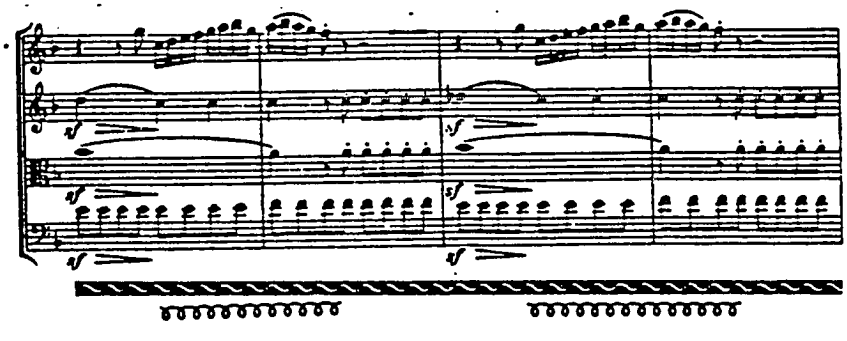
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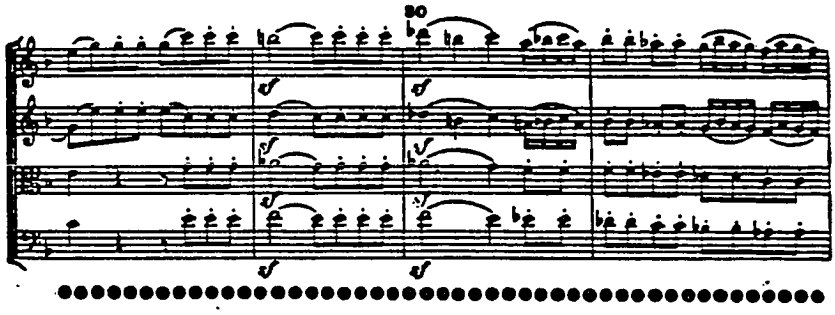
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Transition



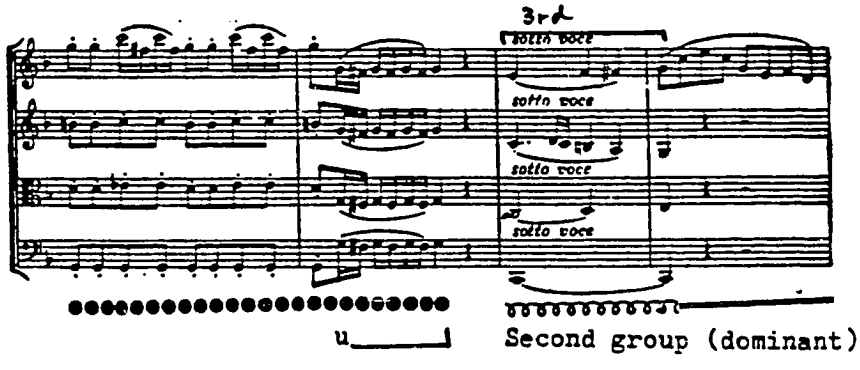


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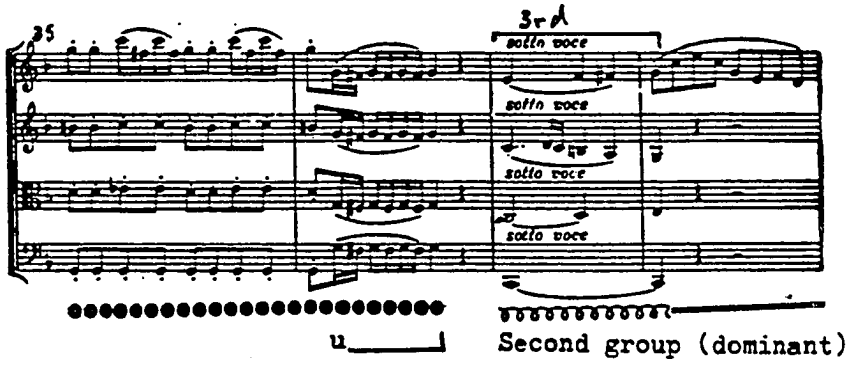




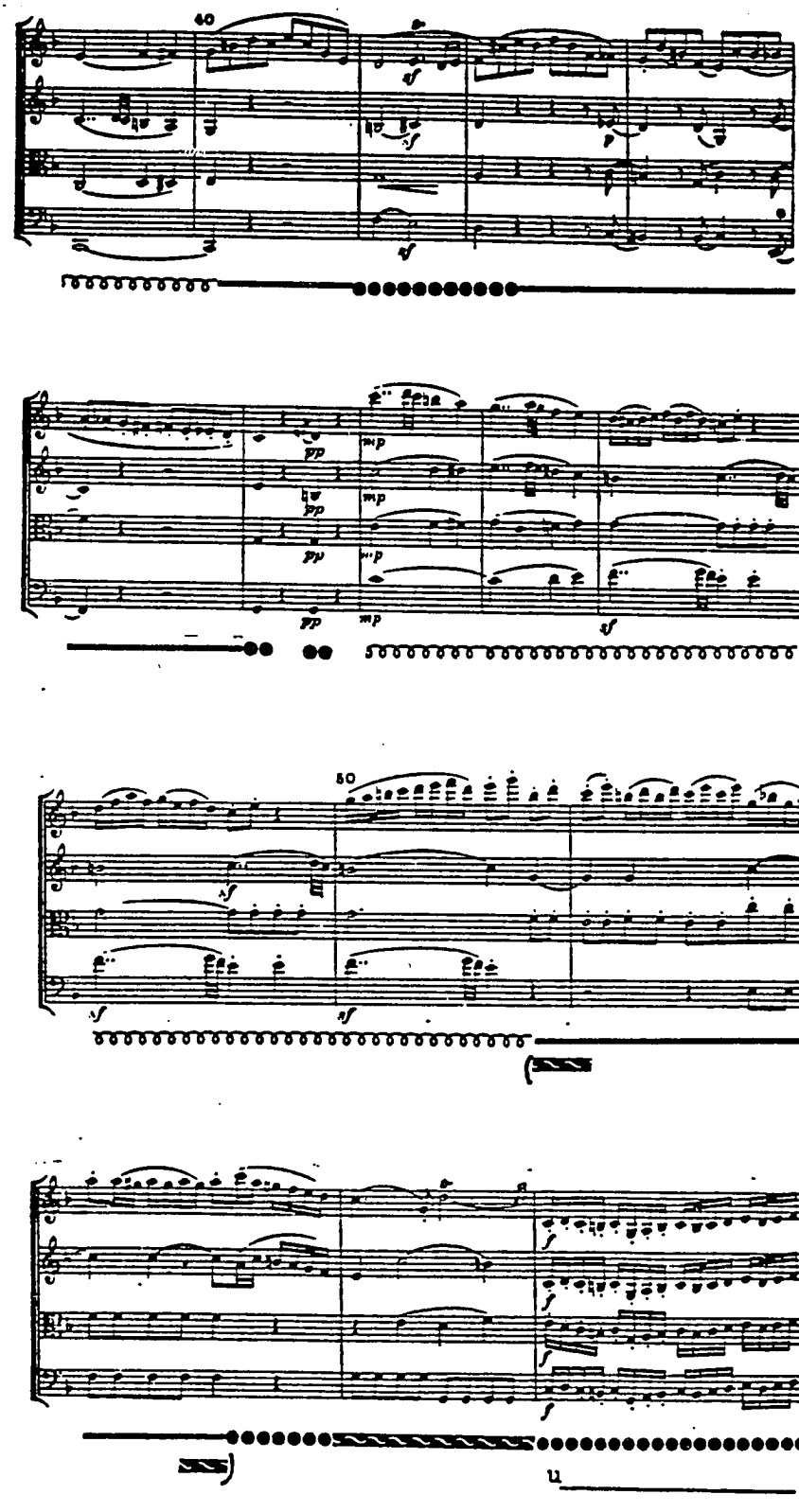
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The opening of the dominant group is a restatement of the theme that opens the exposition. The roles of the first and second violin are reversed. What was the principal voice in the opening becomes a counterpoint in the second violin. The ascending fourth from the second violin, mm. 1-2, is compressed to a third and rendered more expressive by an added chromatic inflection. The antecedent-consequent phrase structure of the theme is preserved in the dominant group, and the consequent phrase cadences into an extended unison passage that recalls the unison at the end of the transition and at the same time affords an opportunity for emphatic affirmation of the interval of the third, which figures so prominently in the opening of the dominant group. Although the reversal of the first and second violin parts results in a change of texture that obscures the reappearance of the opening theme, and although subsequent material is to a certain extent recomposed to accommodate the big dominant cadence (mm. 52-54), the correspondence of the recast events in the dominant group with their original version in the tonic is even closer than it is in Opus 76, No. 4.

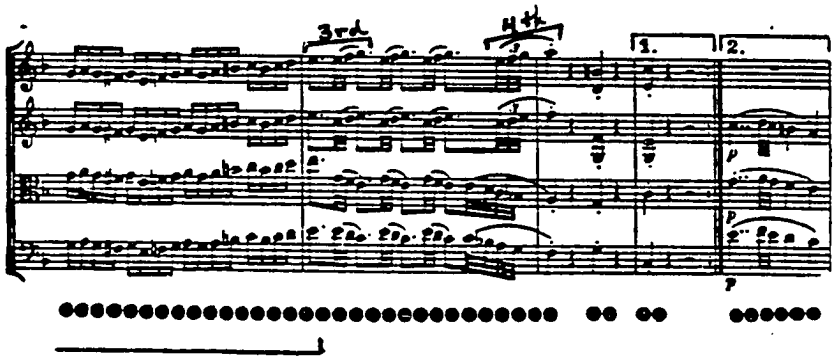
Ex. 7-15 Haydn, Opus 77, No. 2, Allegro moderato, mm. 35-59.



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CHAPTER 8

CONCLUSIONS AND SUGGESTIONS FOR FURTHER STUDY

The discussions and examples in the four preceding chapters show some of the ways that Haydn and Mozart use textural change to clarify and support the thematic and tonal events in the first movements of their quartets and quintets. Most of this material has to do with two aspects of sonata form: the polarity that results from the movement to a second key center during the exposition, and the degree of thematic homogeneity in the exposition. These two aspects are related in that the recurrence or recasting of the opening theme (or elements from the opening theme) can help significantly to insure that the events in the exposition unfold in a coherent and logical way. In some expositions, entire sequences of thematic and textural events from the first group and transition reappear in the second group in such a way that the second group becomes in certain ways an analogue of the first.

Thematic and Textural Homogeneity

References later in the exposition to events in the first group figure prominently in most of these works, and in each of the four groups of works these references are handled in a slightly different way. In five out of six of Haydn's Opus 33 quartets, the second group opens with a reference back to the opening of the movement. This reference is sometimes quite explicit (No. 1, B minor, and No. 6, D); at other times only certain elements of the opening are recalled

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(Nos. 3, C; 4, B flat; and 5, G). The references are always relatively brief, although figurations and thematic material from the first group might be recalled again later in the second group. The appearance of the opening theme in a new and usually more active texture at the beginning of the second group provides simultaneously a reference back and momentum forward. The dominant groups in Nos. 4 and 6 open with a type of motivic permeation usually associated with transition passages; in Nos. 1, 3, and 5, the brief thematic statements that open the transition are followed by sections of very active textures.

In Mozart's "Haydn" quartets, however, the second groups begin with a contrasting second theme set as some form of accompanied melody. This return to accompanied melody provides an automatic reference back to the texture of the opening of the movement, and the activity following the cadence in the second key provides yet another reference back to the more active textures of the transition. In three of the quartets, K. 464 (A), K. 421 (D minor), and to a lesser degree, K. 465 (C), this analogous arrangement of textures in the first and second group is carried further: actual sequences of texture from the first group reappear in the second group with different thematic material. The presence of these textural links to the first group demonstrates in a particularly clear way how textural change can be used to provide analogous events in the second group.[1]

In Haydn's Opus 33 quartets and Mozart's "Haydn" quartets, these two approaches to the textures of the second group are linked to

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[1] In Mozart's later works, where the second theme is more like the first, the textural analogy is much less explicit, except in the late string quintet, K. 614, which has a contrasting second theme.

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differences in the way the dominant or mediant cadences are handled. In Mozart's works, the self-contained, contrasting second theme that opens the second group comes to a cadence, leaving the balance of the second group free for rhythmic and textural activity that extends or reinforces the cadence. In Haydn's works, the cadence in the new key is often delayed until nearly the end of the exposition. The textural activity near the opening of the second group is critical in maintaining the intense momentum needed to sustain this extended motion to the cadence.

In the later works of both composers, the textural and thematic events are recast in somewhat different ways. In three of the late quartets of Haydn (Opus 76, No. 4, B flat; Opus 77, No. 1, G, and No. 2, F), both the opening theme with its textures and subsequent thematic and textural events from the first group are recalled in the second group. This results in the strongest possible sense of analogy between the first and second groups.

In some of the later Mozart works, a more expansive recasting of the first theme is present at the opening of the second group. This is often reinforced by continuous subordinate rhythmic activity that spans the transition and second group. In the late Mozart quartets, the second theme is contrasting in character but at the same time retains striking similarities to the first theme. (K. 589 and K. 590 are the clearest examples of this.)[2]

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[2]In summarizing the chief features of the textural organization in each group of works, I do not intend to obscure the individual character of each work. As in any other aspect of compositional style, some works in each group show the representative characteristics in a particularly clear way. For the works under study, such a sampling might be: for Haydn, Opus 33, No. 4 (B flat) and Opus 76, No. 4 (or Opus 77, No. 2); for Mozart, K. 464 (A) and K. 590 (or K. 499).

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In certain respects, the textural practices of the two composers change places in the late works: it is the earlier Haydn and later Mozart works that evidence more concern with special, contrasting events for the second group, and it is the earlier Mozart and later Haydn works that have the greatest degree of textural recasting in the second group. This general trend does not necessarily point to mutual influence between the two composers, because each carries out this practice in very much his own way. The later Haydn works are still without thematic contrast in the second group, and the later Mozart works still preserve the basic textural plan of the earlier ones (statement-activity for both first and second groups).

On the other hand, there is nothing in the textural treatment in the expositions to rule out the possibility of mutual influence, and the existence of a work such as Haydn's Opus 77, No. 1, where the treatment of continuous subordinate rhythmic activity closely parallels that of Mozart's later works, strongly suggests it.

Large-scale Articulation

There are, however, differences in the large-scale articulation in the earlier works and the later ones. This change is particularly apparent in Mozart. In four of the "Haydn" quartets, and in the quintet K. 406, the strongest point of articulation in the exposition falls at the end of the transition. (By "point of articulation" I mean a clear break in the texture, for example, a cadence followed by a rest. This is not necessarily the most heavily emphasized point in the exposition.) The transitions are thus connected more closely to the first group than to the second, and this relationship is reinforced by the way the

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transitions begin. In six of the seven earlier works, the transitions begin as restatements of the opening theme, with more active textures. The transition in K. 421 (D minor) does not begin in this way, and the end of the transition is fused tonally with the opening of the mediant group. Even here, however, the strongest point of articulation is the mediant cadence at the end of the transition, followed by the beginning of the contrasting second theme.

The two exceptions in Mozart's earlier works to the placement of the strongest point of articulation at the end of the exposition are K. 458 and K. 465. In K. 458 (B flat), the major point of articulation coincides with the half-cadence at the end of the tonic group. The transition ends with a cadence in the dominant, and the second theme has a decidedly cadential character. The first group and transition form a kind of antecedent-consequent pair, with the consequent cadencing in the dominant. The beginning and end of the transition in the C major quartet, K. 465, are handled in the same way as in the other "Haydn" quartets, but there is an equally strong point of articulation within the dominant group, separating the two thematic ideas in that group.

In the late Mozart works, the articulation surrounding the transition is less consistently handled. This change in large-scale articulation corresponds to Mozart's increasing concern with linking transition and second group by means of subordinate rhythmic and textural activity. In four of the later works, the quartet in D, K. 575, and the three quintets K. 515 (C), K. 593 (D), and K. 614 (E flat), the major point of articulation remains at the end of the transition, although in K. 515 and K. 614, the one at the end of the first group is almost as

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strong. In the last two "Prussian" quartets, the transition is linked about equally with both first and second group. In both works, the transition cadences into the opening of the second group, but the beginning of the second theme itself provides a strong point of articulation.

The large-scale articulation in the expositions of K. 499 and K. 516 is somewhat similar to that of the exposition of Haydn's Opus 76, Nos. 1 and 2. All four expositions have strong cadences at the end of the tonic group, and from the beginning of the transition to the end of the exposition, the music proceeds almost in a single gesture. The two late Mozart works are the most "irregular" of Mozart's expositions in that the transition and second group are fused in unusual ways. In each work, the transition and second group are linked by a continuous event--in the quintet, it is the theme that begins in the tonic and spans the transition and arrival of the mediant; in the quartet, it is the long section of animated accompaniment that begins in the transition and continues through the arrival of the dominant.

Haydn's handling of large-scale articulation is less consistent than Mozart's, even in the earlier works. Three of the Opus 33 quartets (Nos. 1, 3, and 5) have strong articulations at the end of their transitions. In Nos. 4 (B flat) and 6 (D), the point of articulation is weaker after the transition, and in No. 2 (B flat), the end of the transition cadences into the opening of the dominant group. In Opus 33 in general, the points of articulation at the ends of the transitions are weaker than their counterparts in Mozart's "Haydn" quartets. Only No. 5 (G) has an emphatic pause on the V/V at the end

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of the transition. Since in the Opus 33 quartets the first part of the second group often functions in a sense as a continuation of the transition, the relatively weaker points of articulation at the end of the transition are not surprising.

In the first three of the Opus 76 quartets, the major break in articulation occurs at the end of the first group, and the transitions are all in some way fused to the second group. In Opus 76, No. 1, there are no tutti rests in the exposition after the three introductory chords, although in the tonic group, each phrase comes to a discrete cadence. The transition begins as if it were going to be a restatement of the opening theme, and thereafter, all phrases cadence into each other, so that the effect from the beginning of the transition to the end of the exposition is that of a single gesture. A somewhat similar arrangement of articulation occurs in the D minor quartet, Opus 76, No. 2. The first group comes to an emphatic cadence, and the events from the transition on are all fused to one another. (This ongoing momentum is broken briefly in the section of rhythmic displacement immediately preceding the F minor theme, but since the mediant minor, rather than the mediant major, is reached and transition-like material returns immediately, the motion is not brought to any point of rest.) The tonic group in the C major quartet (Opus 76, No. 3) ends on a strongly articulated half cadence. The transition begins as an imitative restatement of the opening theme, and the end of the transition cadences into the dominant group. Since the principal figure in the second theme is derived from the second measure (dominant portion) of the opening theme, a large-scale antecedent-consequent feeling is implied,

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similar to the one in Mozart's K. 458, but reinforced by the association between tonic and dominant themes.

The large-scale articulation in the expositions of Opus 76, No. 1 and No. 2 is similar to that of the two most "irregular" Mozart expositions--those in the G minor quintet, K. 516 and in the "Hoffmeister" quartet, K. 499. The similarity lies in the clear separation of the tonic group from the transition and dominant (mediant) group.[3] This scheme--placing the strongest point of articulation at the end of the tonic group, linking the dominant (mediant) group to the end of the transition, and doing without a clearly defined, discrete second theme that coincides with the arrival of the second key--results in a large single gesture that encompasses both the movement to the new key and all of the material that relates to the establishment of that key.

The more frequently used arrangement--placing the major point of articulation directly after the transition--divides the exposition into two more or less equal parts. This makes possible two analogous sections, and it is not surprising that this arrangement is used for Opus 76, No. 4 (B flat) and Opus 77, No. 2 (F), the two works where both themes and textures are recast in the dominant group. In both works, the end of the exposition is marked by a longer and more emphatic note-against-note version of the unison texture that ends the transition. In Opus 77, No. 1 (G), all of the sections close into each other. This,

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[3] In K. 516, the articulation after the first theme is less strong; the opening theme ends with definitive cadential gestures, but cadences into the animated pedal that introduces the second theme, still in the tonic. Thereafter, however, there are no breaks in the articulation other than small-scale figural ones, and this is remarkable considering the length and complexity of this exposition.

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combined with the extreme thematic homogeneity in the exposition, results in a unique kind of continuous restatement.

Types of Texture Used: Comparison of Haydn and Mozart

In Chapter 2, I presented the idea that as the degree to which a single voice dominates the texture decreases, the potential for instability or rapid change of texture increases. This is demonstrated in the type of textural change that characterizes the late Mozart quartets and quintets. The change of role in the opening of K. 589, the textures in the dominant groups of K. 589 and K. 590, and the extensive use of subordinate rhythmic activity in the four late quintets give evidence of the potential for flexibility of role inherent in animated accompaniment patterns, and Mozart used this potential as a large-scale unifying factor in his expositions. This consideration is much more characteristic of Mozart than of Haydn. Only in Opus 77, No. 1 does Haydn use subordinate patterns in this way, although in that same work he uses the opening subordinate quarter-note rhythm in his own characteristic way: as an underlying motif, closely integrated with the rhythm of the principal voice. In many of his other quartets, subordinate rhythms (usually short sections of animated pedal) are used both as motifs that serve as important points of reference later in the exposition (Opus 33, No. 4 and Opus 76, No. 2) and as means of maintaining an ongoing rhythmic momentum throughout the first group (Opus 33, No. 5).

Many examples of the use of unison and note-against-note texture to define important points of articulation have been shown in this study, in the works of both composers. Haydn is more likely than Mozart to use long stretches of note-against-note or unison texture for emphasis at

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places other than major points of articulation such as the end of the transition or second group. The effectiveness of note-against-note texture as a means of emphasis might well be the underlying consideration in the choice of strict note-against-note texture for the second event in the tonic groups of Opus 33, Nos. 1 and 4. Here almost the entire tonic area is given emphasis, in contrast to the active textures of the second group in both of these works.

As a general rule, in Haydn's works one is more likely to find more original and unexpected locations for various types of texture, while in Mozart's works the textural details in themselves are richer. The way that Haydn and Mozart draw on the bank of idiomatic types of texture for exactly the right use in these works is so consistently apt as to make it appear that the right decision regarding the choice of texture throughout a work is an inevitable result of setting pen to paper. A brief look at a work of Dittersdorf confirms that this is not so. The discussion of Dittersdorf's quartet in B flat which follows gives us an opportunity to see further areas where the textural practices of Mozart and Haydn are similar.

Dittersdorf, Quartet in B flat

Karl Ditters von Dittersdorf's six string quartets were published in 1788, during the same decade that Haydn's Opus 33 and Mozart's "Haydn" quartets were published.[4] The textures in the exposition of the B flat quartet in this set are similar enough to those of Mozart and Haydn to invite comparison.

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[4]Dittersdorf is known to have had contact with Haydn and on one occasion is reported to have performed quartets with both Haydn and Mozart. (Schmid, "Mozart and Haydn," p. 98.)

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The placement of types of texture in the exposition has something in common with the expositions of both Haydn and Mozart. There are some aspects of the textural treatment, however, that seem to be Dittersdorf's own, and these are generally less effective than the corresponding practices of his two contemporaries. One of the fundamental problems with Dittersdorf's exposition is that the sequences of texture are not linked in a convincing way to the rhythmic momentum, or, put another way, the rhythmic momentum in the exposition is not built in a very convincing way, and hence the changes of texture make little sense. This problem is reflected in many decisions affecting the juxtaposition and pacing of events. An effect of redundancy rather than one of forward motion often results.

Another issue that takes its toll as the exposition progresses is the lack of potential for textural recasting in the setting of the opening theme (Ex. 8-1). (This has nothing to do with the choice of a light soloistic texture for the opening. The apparently "simple" textures of the opening of K. 464 and Opus 77, No. 2, for example, both contain distinctive elements that are effectively recast later in the exposition, at the opening of the dominant group.)

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Ex. 8-1 Dittersdorf, String Quartet in B flat, Moderato, mm. 1-17 (ed. W. Altmann. London: E. Eulenburg, n.d.).



First group (tonic)





Transition

Dittersdorf's opening theme cadences into a more active section based on figurations from the opening theme. The combination of rising

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melodic sequence and imitation in mm. 8-16 gives this second event of the first group a neo-Baroque character that provides a foil for the soloistic opening texture.

Unfortunately, the same combination--rising melodic sequence and neo-Baroque counterpoint--appears immediately again in the next section, the transition (Ex. 8-2). Juxtaposing two similar, complex, and equally active textures is something that neither Mozart nor Haydn do in the works in this study. Although in Dittersdorf's transition, the texture is "new," the two passages sound redundant. The ascending top voice in the transition is redundant with the emphasized ascending cello line in the preceding passage (mm. 9-15), and the combination of suspensions and voice crossing in the upper two voices also appears in the preceding passage. Because these two passages (mm. 9-16 and mm. 17-24) are so similar, there is a certain ambiguity about whether the transition starts at m. 9 or m. 16. Although this lack of specificity is not itself a weakness, the lack of progression to more intense activity in the second passage is. The transition should either be fused to the first group (see K. 575 and Opus 33, Nos. 5 and 6) or be clearly new.

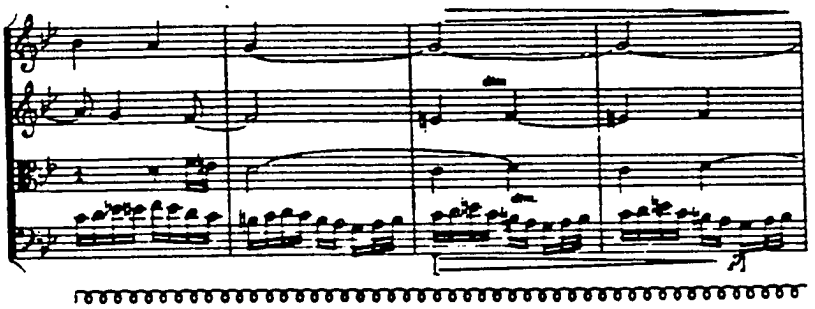
Ex. 8-2 Dittersdorf, Quartet in B flat, Moderato, mm. 13-34.

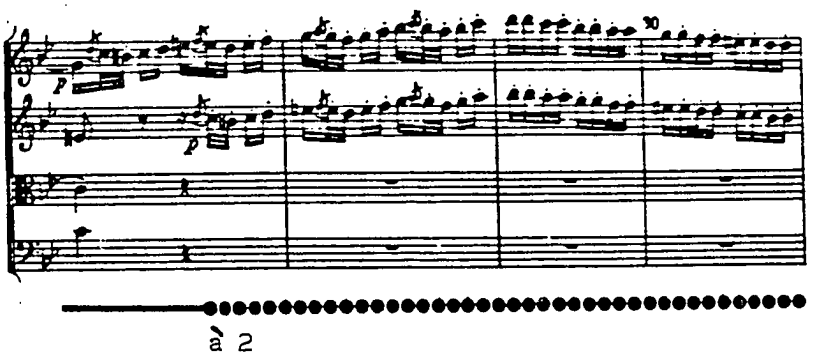


Transition

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Were the activity in the cello combined with any commensurate interest in the top voice, the sense of redundancy would be reduced. What Dittersdorf does in this transition is similar in some ways to what Haydn does more skillfully in the transition of Opus 33, No. 3. In Haydn's transition (Ex. 8-3), the ascending line in the top voice is enlivened with rhythmic activity that is played off against the more active cello line. It contrasts with what went before and at the same time refers back to one of the most distinctive features of the opening, the ascending cello arpeggio.

Ex. 8-3 Haydn, Opus 33, No. 3, Allegro moderato, mm. 16-26.



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In Haydn's and Mozart's expositions, neo-Baroque counterpoints such as the cello line in Dittersdorf's transition are used only in two circumstances: with material already in progress and with restatements of thematic material already heard. Examples of the former are the passages in the second group of Mozart's string quintets K. 406 (c minor) and K. 593 (D), where the counterpoint is part of an extension of the cadence in the second key. Examples of the latter are the contrapuntal treatment of the restatement of the tonic theme at the opening of the transition, K. 406 and the restatement of the consequent phrase, first group, K. 465. The same principles apply to the intense textural activity in the second group of the G minor quintet, K. 516, at the point where the mediant is confirmed and the first theme recalled; and to the triplet counterpoint in the second group of Opus 77, No. 1, although neither of these two passages would be described as "neo-Baroque." The counterpoints that grace the opening theme in the development and recapitulation of Opus 76, No. 1 (G) and the recapitulation of K. 428 (E flat), transition, are examples of this principle applied later in the movements.

The restriction of extended obbligato lines to the two types of situations just described gives us clear evidence of what a sure instinct Haydn and Mozart had for blending neo-Baroque elements with what is essentially a melody-dominated style. A contrapuntal event should never be introduced for its own sake. Mozart was well aware of this pitfall, as the silly fugue that arrives out of nowhere in the finale of his "Musical Joke" demonstrates.

Yet another problem with Dittersdorf's transition is that the rhythmic momentum slows down at the opening of the transition. In the

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other works we have looked at, if the end of the first group is clearly articulated, as it is in Dittersdorf's exposition, rhythmic and textural activity increase at the opening of the transition. Exceptions to this practice arise when the first group itself contains a fair amount of textural activity. In those cases, the opening of the transition is marked by an abrupt change to a contrasting, often slower, rhythmic pace and to a less active texture. The beginnings of the transitions in Mozart's K. 421 (D minor) and K. 499 (D major) are examples of this treatment. This is not the case, however, in Dittersdorf's exposition; the opening of the transition does not contrast sufficiently in either rhythm or texture to warrant a slower rhythmic pace (Ex. 8-2).

At the end of the transition, the motion in the top voice is arrested for a rather lengthy pause on the V/V (Ex. 8-2, mm. 26-28). This point in Mozart's transitions is usually marked by an abrupt change of texture, or at least by a quickening of the motivic pace. Haydn would probably dispense with the insistence on the V/V altogether and go directly to the dominant group. In Dittersdorf's work, a note-against-note duo in the two violins cadences into the dominant group. This throws the approach to the second group into relief, and the way that the passage melts into a bit of chromaticism at the end resembles somewhat the corresponding passage in Mozart's still-to-be written K. 590 (Ex. 8-4). In the Mozart work, however, the variety of rhythmic pacing (swift ascent, slow descent) and the linkage with the opening figure of the exposition (rising arpeggio, descending scale) give the passage a much different significance.

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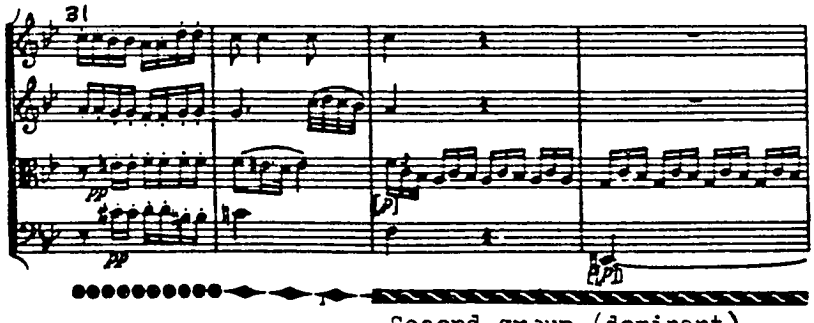
Ex. 8-4 Mozart, Quartet in F, K. 590, Allegro moderato, mm. 28-31.



Second group (dominant)

At the opening of Dittersdorf's dominant group, figurations resembling those in the opening theme appear in a more active textural setting (Ex. 8-5). In this respect, the passage is not unlike those that open the dominant groups of some of the Opus 33 quartets (see Nos. 4 and 6, for example). In the Dittersdorf work, however, these active textures are not linked with an extended approach to a cadence in the new tonic, as they are in Opus 33.

Ex. 8-5 Dittersdorf, Quartet in B flat, Moderato, mm. 31-45.



Second group (dominant)

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In the particular combination of textures that Dittersdorf chose to open the dominant group, there is no rhythmic differentiation between the subordinate pattern in the viola and the principal-voice figurations

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in the violins. Because of this, the interchange of thematic material between the upper two voices is partially obscured by the activity in the viola.

These viola figurations are sounded alone for two measures as an introduction to the second theme. This is something that Haydn and Mozart do only for particular reasons, such as to create suspense or anticipation as in the opening of Opus 33, No. 3 (C) or to signal an important change of mood, as in the beginning of the second group in K. 421 (D minor). Perhaps Dittersdorf felt the need to provide breathing space after the lengthy descent to the new tonic at the end of the transition. The figure itself is not particularly engaging or expressive, and coming as it does soon after the rather deadening passage on the V/V (Ex. 8-2, mm. 24-26), it brings to mind the passages in Mozart's "Musical Joke" where the accompaniment parts are suddenly left exposed, breathlessly waiting for the composer to decide what to do next (Ex. 8-6).

Ex. 8-6 Mozart, Ein musikalischer Spass, for two violins, viola, bass, and two horns, K. 422, a) first movement, Allegro, mm. 18-27, b) second movement, Trio, Maestoso, mm. 51-59 (ed. H. Redlich. London: Ernst Eulenburg, 1955).

a)



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b)

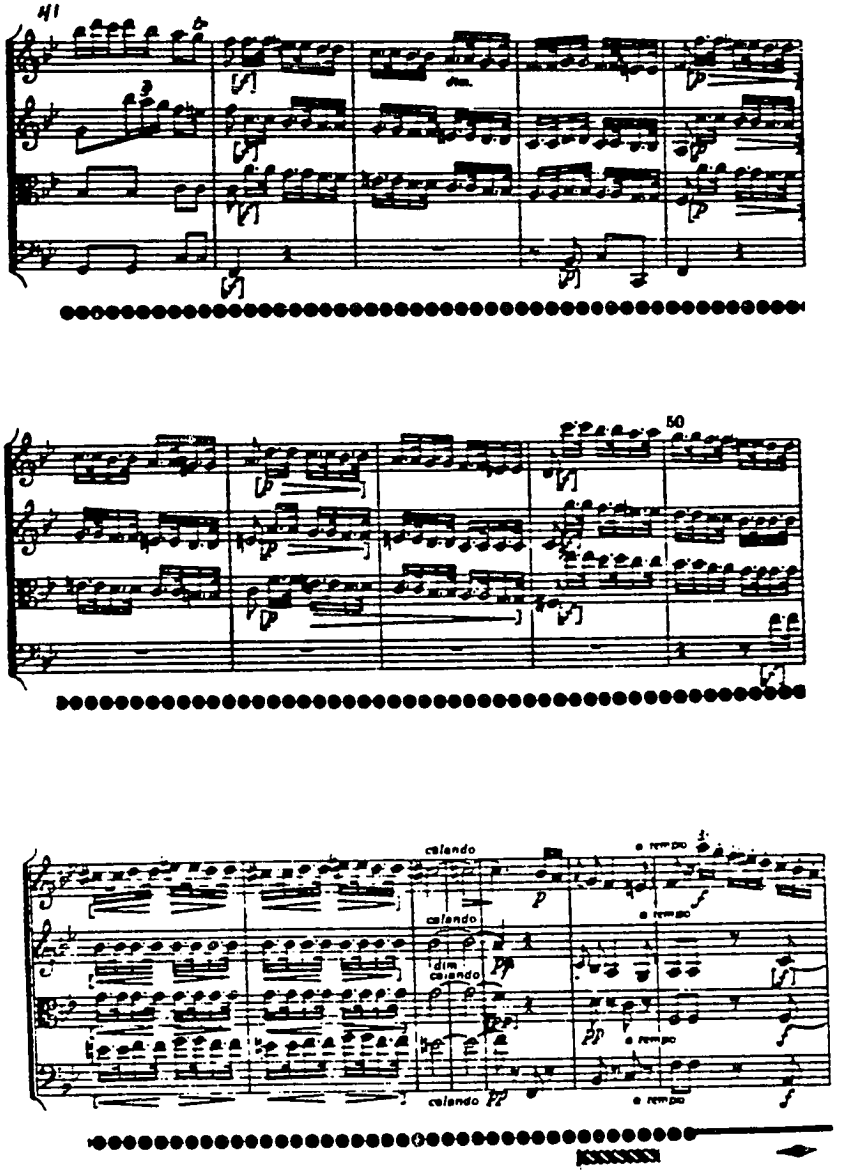


The second theme in Dittersdorf's work comes to a cadence at m. 42, and this cadence is followed by a heavily emphasized and extended return of the note-against-note ending of the transition (Ex. 8-7, mm. 42-57, and Ex. 8-5, mm. 29-31). The chromatic extension of this

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figure (mm. 45-55) takes place <u>after</u> the figure itself has come to a cadence (m. 45). The closing theme, which refers back to the lighter textures of the opening of the exposition, cadences many times as well.

Ex. 8-7 Dittersdorf, Quartet in B flat, mm. 41-71.



Closing theme

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The situation has become redundant again, and two points of comparison can be made with the corresponding portion of the exposition in Haydn and Mozart's works. First, if many cadences occur in the second group, in Haydn and Mozart's works there is always marked

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contrast and variety surrounding them. The "post-statement" activity section in K. 387 and K. 421, and the closing theme in Opus 76, No. 1 bear this out. Return to textures of the opening at the end should be extremely brief (as in the end of K. 464) or varied substantially (as in the ends of expositions, Opus 33, No. 4 and K. 465). Second, the reference back to the strict note-against-note ending of the transition should be much closer to the end of the exposition; a point of articulation this heavily emphasized warrants an analogous location. Haydn and Mozart's practice would be to place it directly before the double bar (see endings of expositions of K. 406; Opus 76, No. 4; Opus 77, No. 2).

My point in going to such lengths in discussing Dittersdorf's exposition is not to take him to task for his apparent lack of attention to the textural practices of his two more gifted contemporaries but rather to suggest that the uses of the various types of texture in the late eighteenth century is in a way analogous to the use of "stock" melodic figurations in the same era. The point is not whether or not they were used or how often they were used, but rather how effectively they are linked with the tonal and rhythmic momentum of the work. Although Dittersdorf's quartet exposition contains the same types of textures in roughly the same places as those in Haydn and Mozart's expositions, there is no fundamental contrast of texture between tonic and dominant groups as there is in the Opus 33 quartets, nor is there much sense of analogy between events in the two groups. (There almost would be if a simpler texture were used for the opening of the dominant group.) Although there is continuous rhythmic activity running through the exposition, and this activity changes position in the texture as

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the exposition proceeds, there is little sense of a dynamic exchange of rhythmic energy or change of role such as there is in the later Mozart works. This is partly because the events themselves go on too long in Dittersdorf's exposition (see especially the note-against-note passage in the second group, mm. 42-54), and partly because the momentum built by this rhythmic and textural activity is not linked to any point of culmination in the cadence(s) in the second key.

The Score Annotations

The use of the graphic score annotations developed for this study has greatly facilitated the search for recurrent patterns of texture. Their primary function is one of record-keeping, and although there might well be disagreement about how the texture of a given passage should be classified, the record in the score of what decisions have been made makes it easier to discuss elusive textural changes.

The system of annotation was particularly designed to show the relationship of the principal voice to the other voices, and insofar as this relationship exists in music up to the twentieth century, it can be applied to other literatures. It was also designed for relatively large-scale surveys and comparisons of passages within a work, and as such does not show every event. Decisions about both what should be included and how to evaluate textural linkage of different passages leave ample areas for significant disagreement, but I hope that this study has demonstrated something of the extremely inventive and subtle uses that both Haydn and Mozart make of textural change.

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Suggestions for Further Study

The body of music covered in this study is so small that suggestions for further study are almost self-evident. Furthermore, many issues raised here could be moved closer to their resolution by correlating the evidence presented here with other analytic methods. Certainly a thorough analysis of the tonal structure in these works would throw more light on how textural change corresponds to various kinds of tonal motion and would help to explain better the issue of thematic homogeneity in these works.

A detailed analysis of the structure of each theme would make it possible to discuss how the nature of the theme determines the course of action the texture pursues. In the foregoing discussions we have seen that similarities of textural types and textural sequencing encompass thematic events of radically different character. The impact of a given type of texture is of course conditioned by the nature of the theme itself as well as by the events surrounding it. If the structure of a sufficient number of themes were analyzed with respect to their textural consequences, one could better determine the extent to which the nature of the theme generates textural change. An investigation of each work in itself, one more intensive than the scope of the present study has allowed, would also make it possible to determine the role that particular textural events in each exposition play in the development and recapitulation.

A close correlation of the findings of the present study with detailed analyses of other aspects of style, particularly rhythm and rate of harmonic change, would fill in the picture in other respects.

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The aesthetic questions underlying this study concerning the significance of analogy, balance, and proportion in music and the role of change and choice in eighteenth-century music have been raised elsewhere and could certainly bear more investigation.[5]

One of the most immediate applications of the classification developed for this study and of the conclusions drawn thus far would be to examine other movements of these works. One could easily assemble a substantial body of evidence to show that abundant attention to small-scale details and original solutions to problems of texture are present in the other movements, and since elements of sonata-form can be present in any of the four movements, it would be worth looking into the exact nature of the adjustments made in the sequences of texture. In finales in sonata-form, for example, the interaction with rondo-form can result in longer stretches of stable, melody-dominated textures near the beginning of the movement. The finale of K. 465 is a clear example of this type. In other sonata-form finales, the textural organization becomes quite complex owing to the abundance of contrapuntal activity. Mozart's quartets K. 387, 464, 499, and 590 all have finales of this type.

Analysis of the quartets of other late eighteenth-century composers would probably show further consistencies in Haydn and Mozart's textural style, as the brief look at Dittersdorf's work did, and might even uncover some original and effective solutions to textural problems.

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[5]George Dickinson, "Analogical Relations in Musical Pattern," Journal of the American Musicological Society, XIII (1960), pp. 261-69, and Leonard Ratner, "Ars Combinatoria: Chance and Choice in Eighteenth-century Music," in Studies in Eighteenth-century Music: A Tribute to Karl Geiringer on the Occasion of His 70th Birthday, ed. H. C. Robbins Landon and Roger E. Chapman (New York: Oxford University Press, 1970).

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Another immediate application would be to look at works for larger performing forces--symphonies, concertos, and operas--to see to what extent the close interaction between texture and form in the late eighteenth-century chamber style is supplanted by the interaction of contrasting instrumental sonorities or the interplay between solo and orchestra.

Perhaps the widest area for inquiry would be a survey of the fate of the textural practices identified here in the early nineteenth century. How were the various types of texture used by Beethoven, Schubert, Mendelssohn, and Schumann? How do changes in formal design seem to affect the sequences of texture and the placement of various kinds of texture in the exposition? The common notion that intense textural change is of less significance in the works of the two last composers than in the works of their predecessors would probably not be reversed by such a study, but it would be most interesting to see which specific practices of Haydn and Mozart survive in the works of their successors, and what significance those surviving elements seem to have in the early nineteenth century.

For any application beyond this, the classification developed for this study might well need to be modified substantially and perhaps would be altogether inappropriate. Because the handling of texture is so intimately linked with a composer's entire compositional process, each group of works needs to suggest its own criteria.

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TEXTURE AND SONATA FORM IN THE LATE STRING CHAMBER MUSIC OF HAYDN AND MOZART

BY

MAUD ALICE TRIMMER

VOLUME II

ANNOTATED SCORES

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1981

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NOTE

Annotated scores for the entire first movements of all works discussed in Volume I are included in Volume II. The Haydn Opus 33 quartets and the Mozart quintets have been corrected in part to conform to the new Haydn and Mozart editions. These changes have been confined to correcting errors in pitch, rhythm, and dynamics. For greater ease of location, the Opus 33 quartets are arranged here in the traditional numerical ordering (1-6), rather than in the order of the new Haydn edition (5, 2, 1, 3, 6, 4).

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KEY TO SYMBOLS

solo

note-against-note

animated accompaniment

motivically enlivened accompaniment

secondary counterpoint

motivic permeation (fragmentation)

imitation

rhythmic displacement (used in combination with another symbol)

Combinations of symbols, and additions to the symbols:

1. For two simultaneous textures, each of roughly the same prominence, both symbols appear.

2. For borderline cases, one category is chosen and the alternate symbol is given in parentheses beneath the primary one at the beginning and end of the passage.

3. Where a sustained note appears in addition to the primary texture, the beginning and end of this note or series of notes are indicated by a small note under the symbol: 

4. Abbreviations appearing used under the symbols:

   s - one voice alone

   u - unison

   d - dialogue

   à 2 - two-voice texture

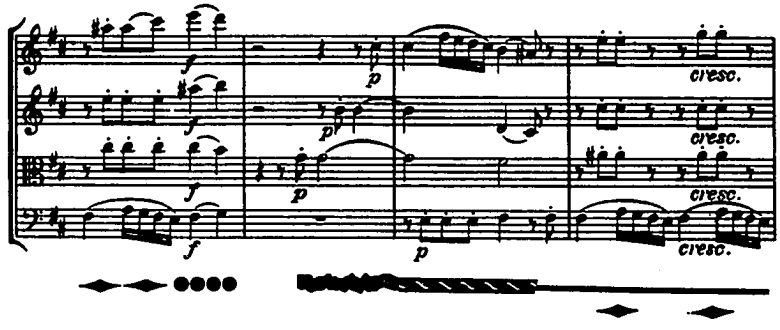
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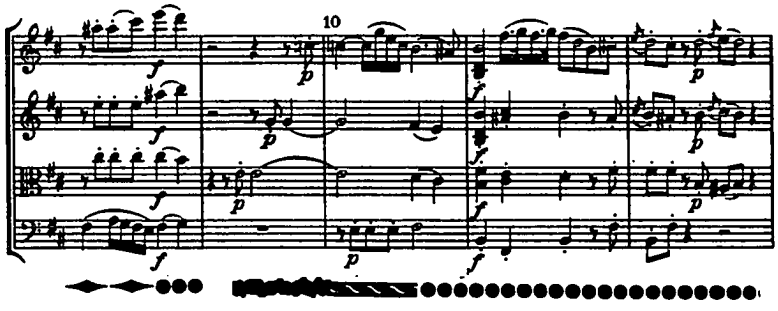
Quartet in b, Opus 33, No. 1

F. J. Haydn



First group (tonic)

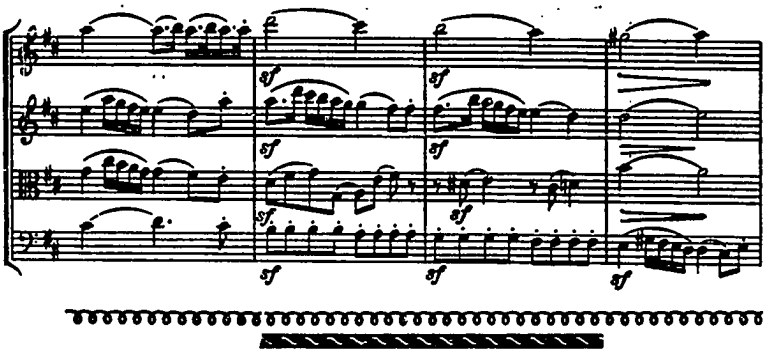




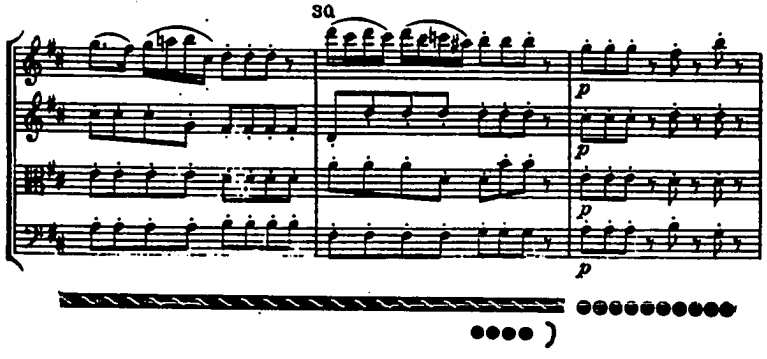


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Recapitulation



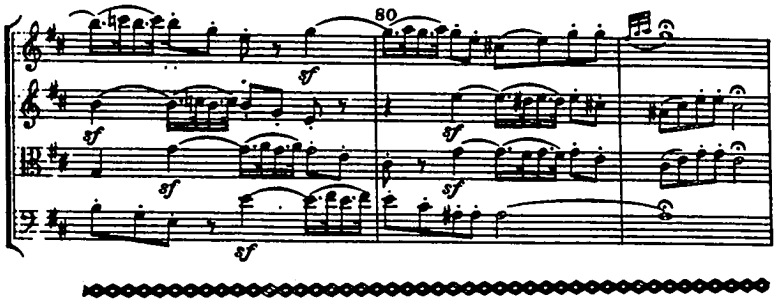


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Closing theme

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Quartet in E flat, Opus 33, No. 2

F. J. Haydn



First group (tonic)



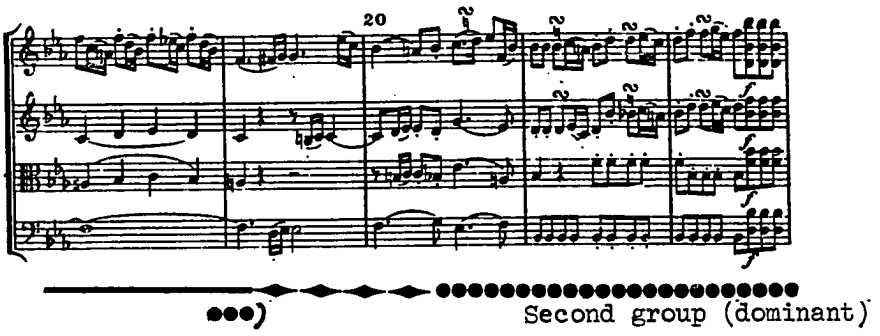
à 2



Transition



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Recapitulation



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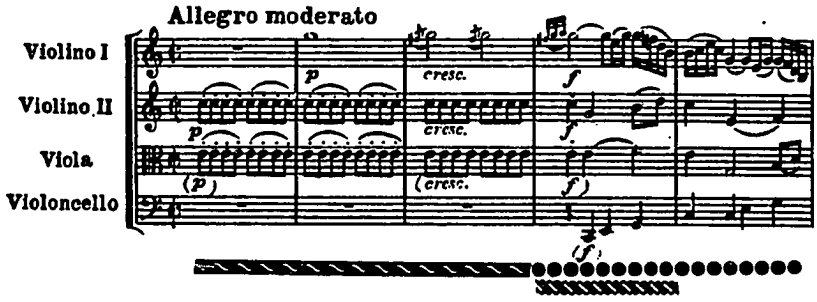




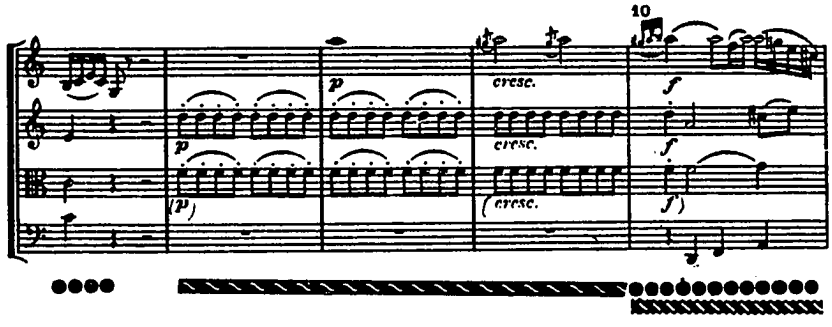
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Quartet in C, Opus 33, No. 3

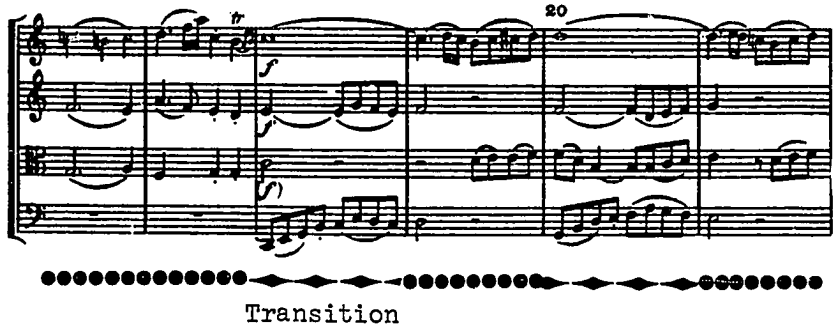
F. J. Haydn



First group (tonic)







Transition

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Second group (dominant)





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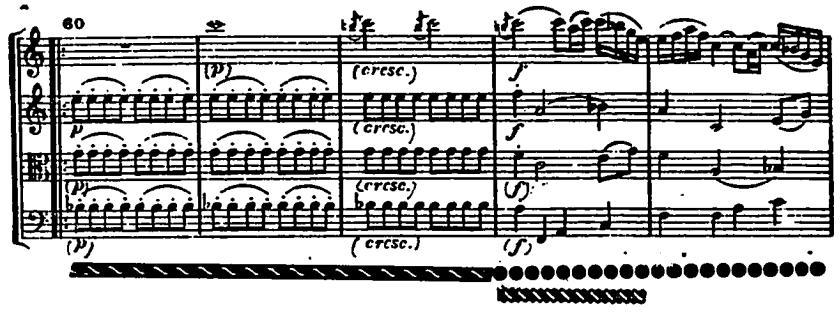


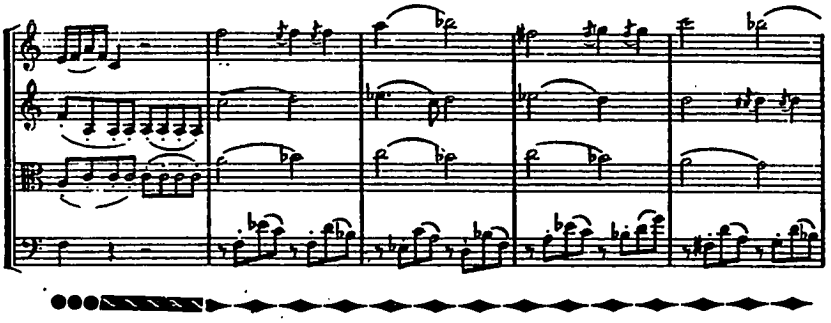


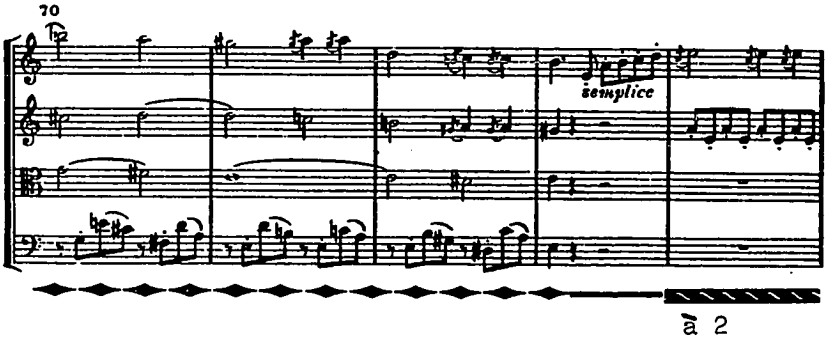




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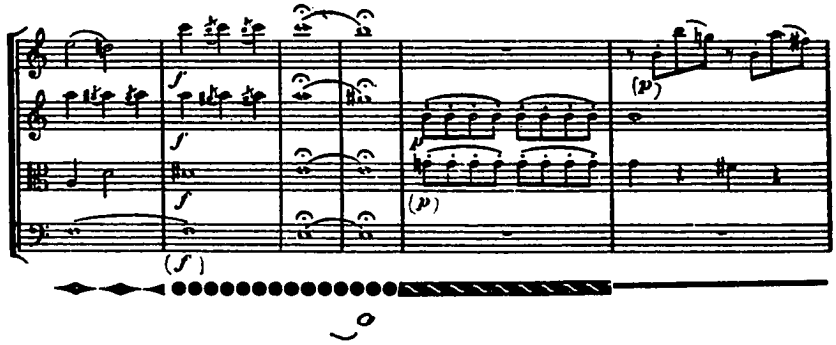
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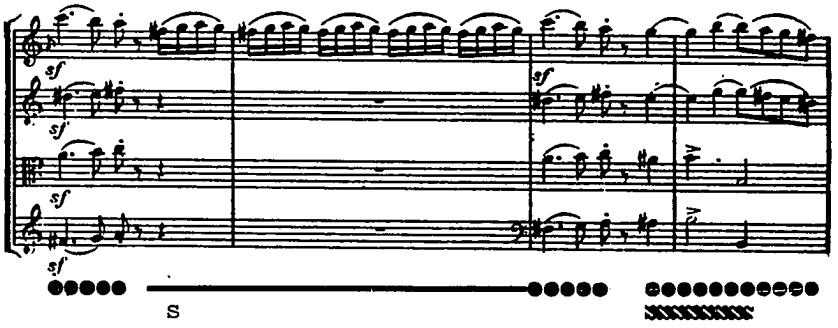


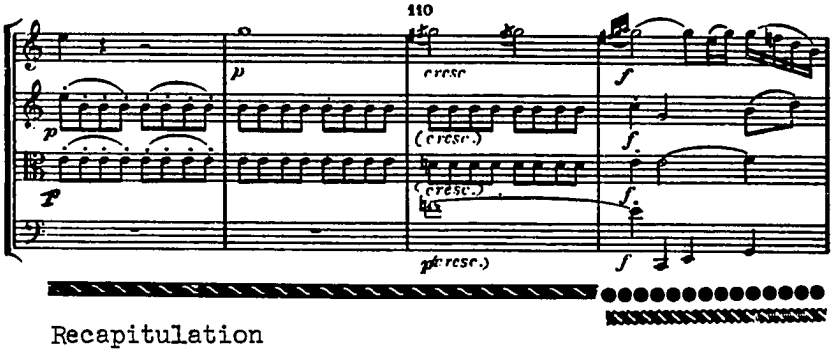




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Recapitulation



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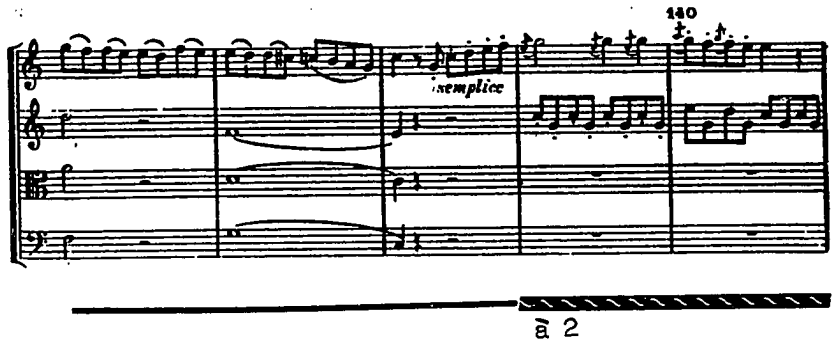


Second group



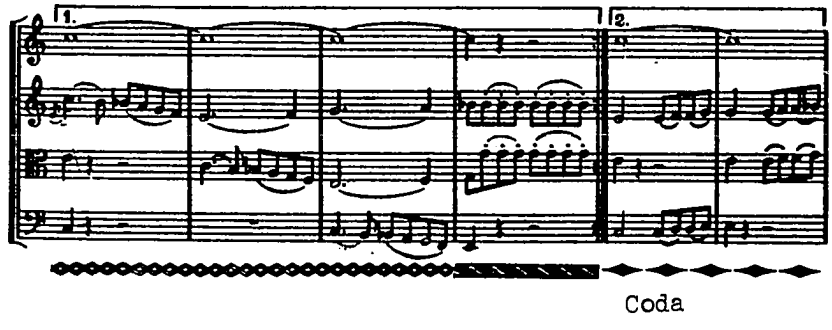


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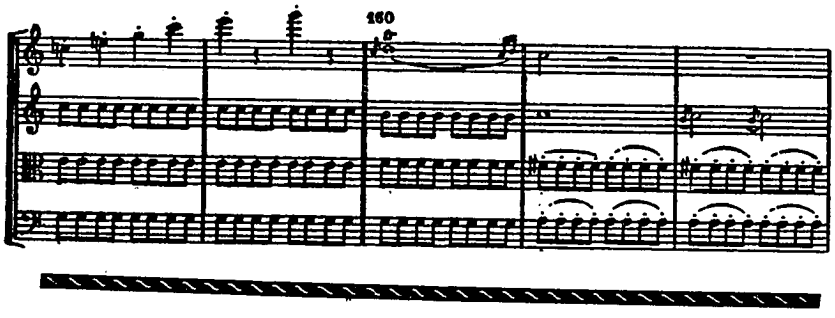






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Quartet in B flat, Opus 33, No. 4

F. J. Haydn

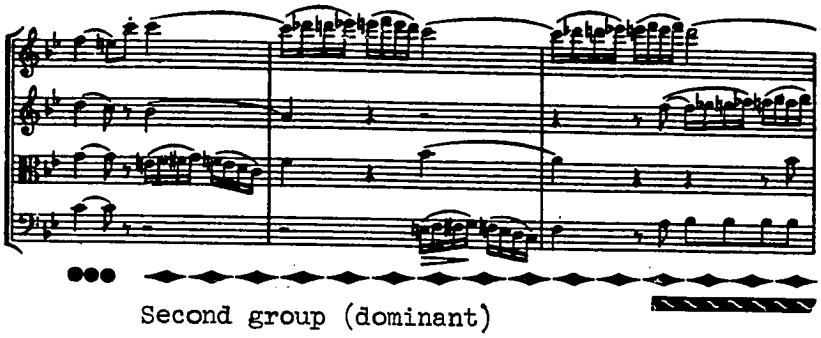






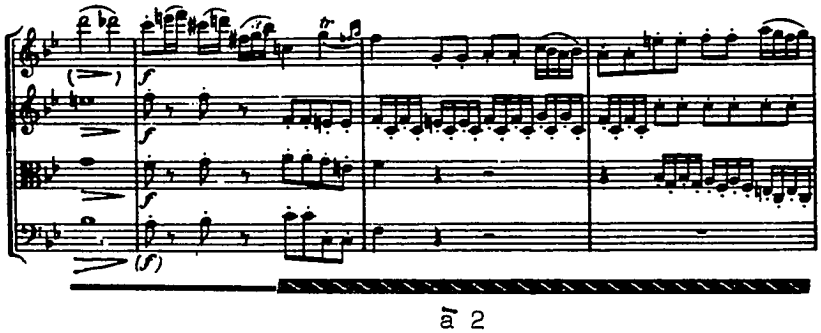


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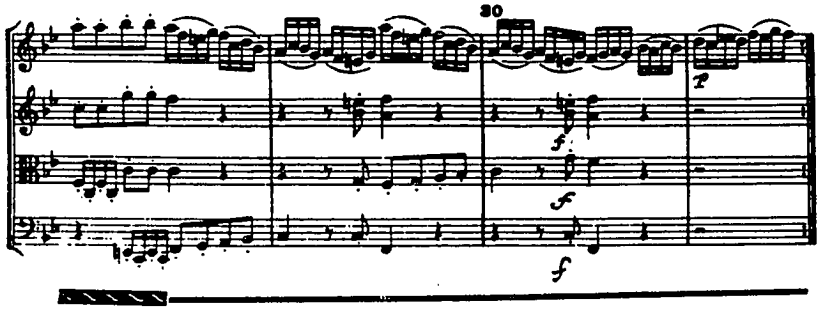


Second group (dominant)





ã 2



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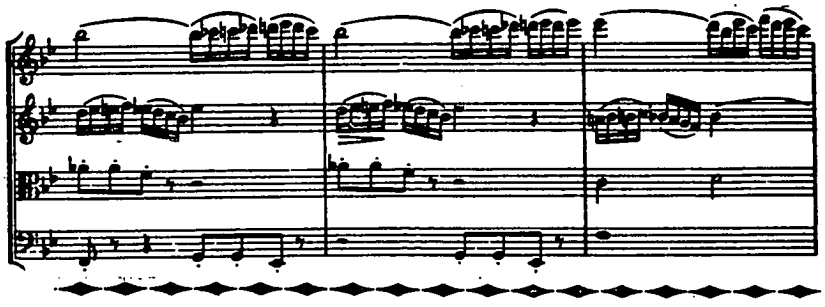




Recapitulation







Second group





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Coda

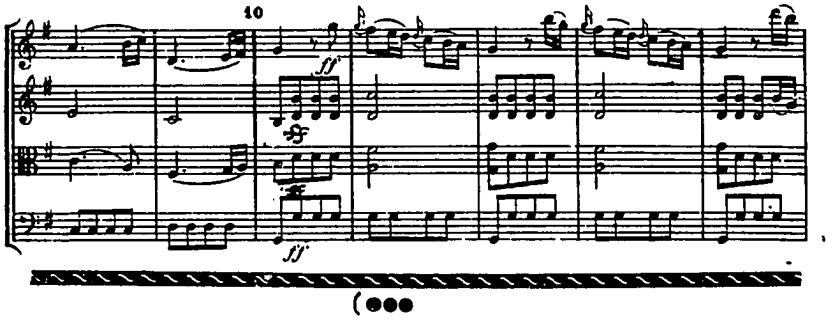
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Quartet in G, Opus 33, No. 5

F. J. Haydn



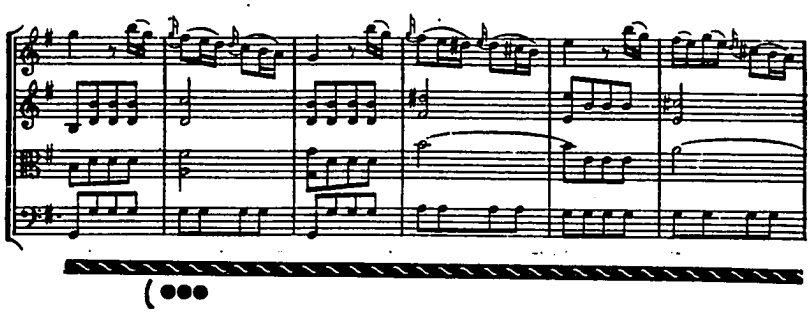
First group (tonic)







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Transition



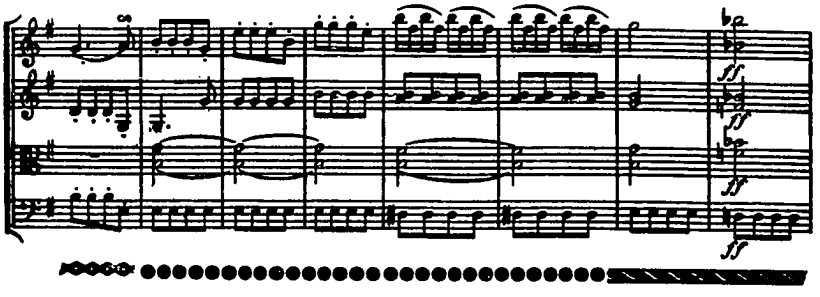


Second group (dominant)



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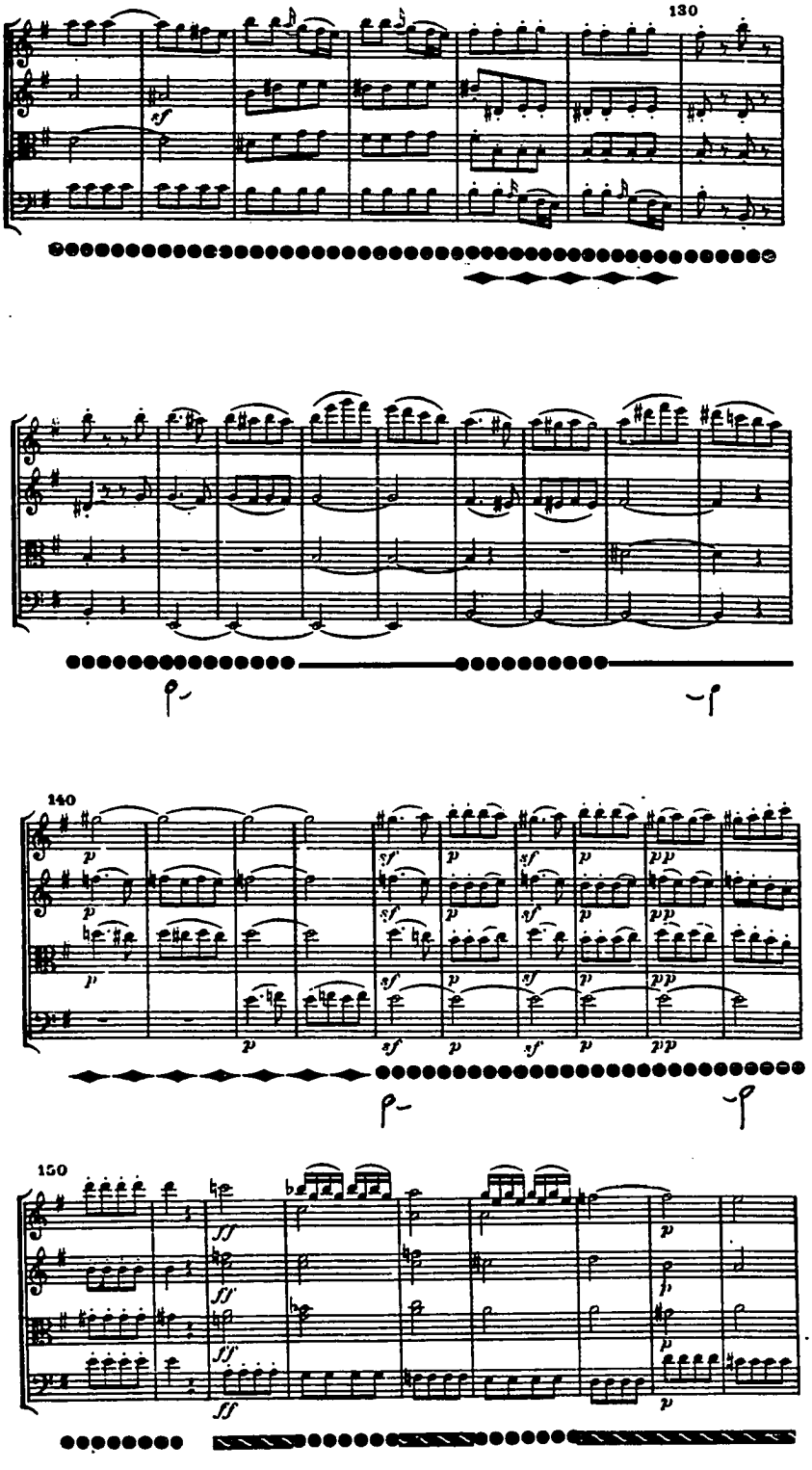




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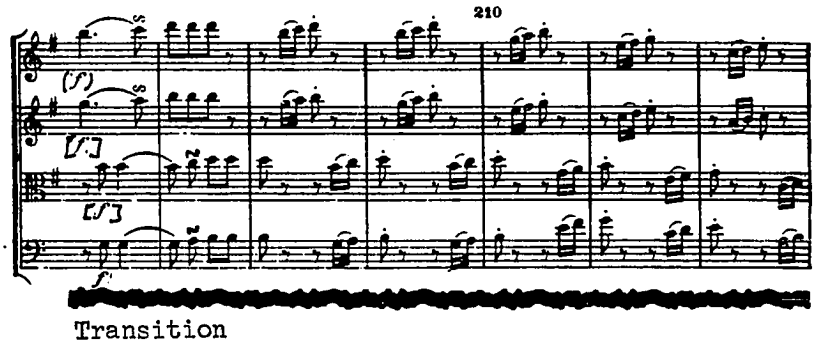
Recapitulation

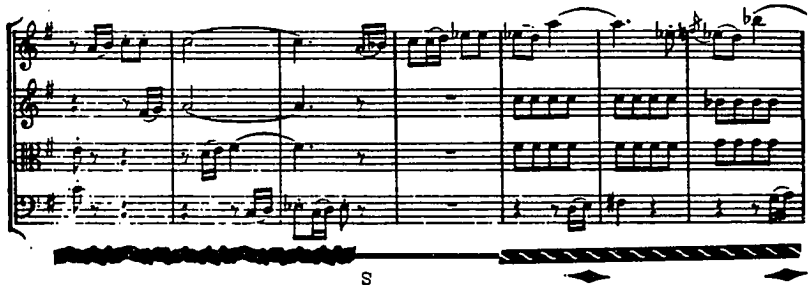


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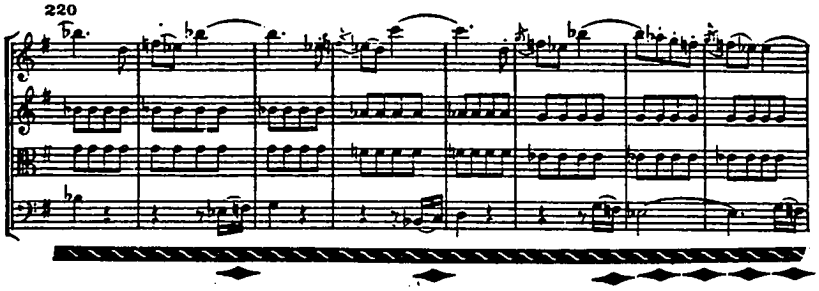


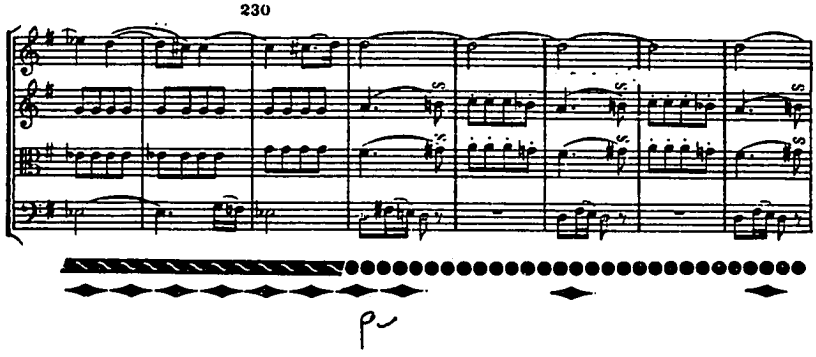


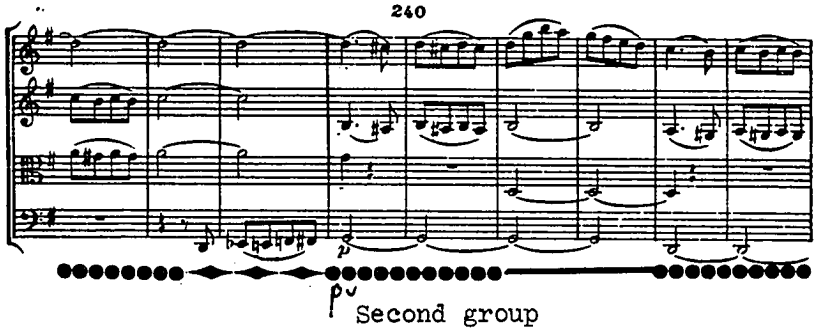


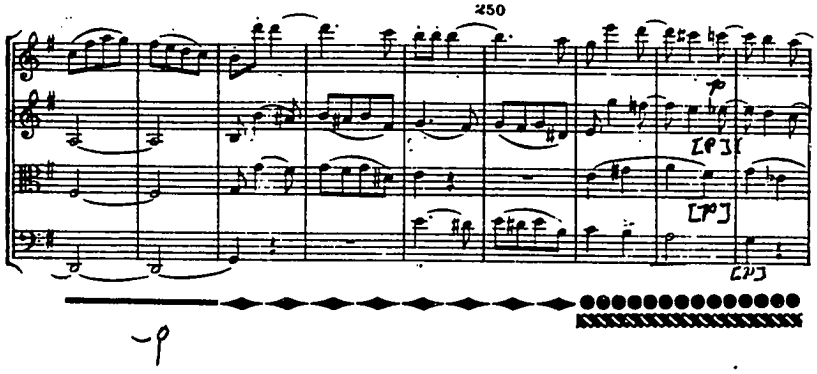


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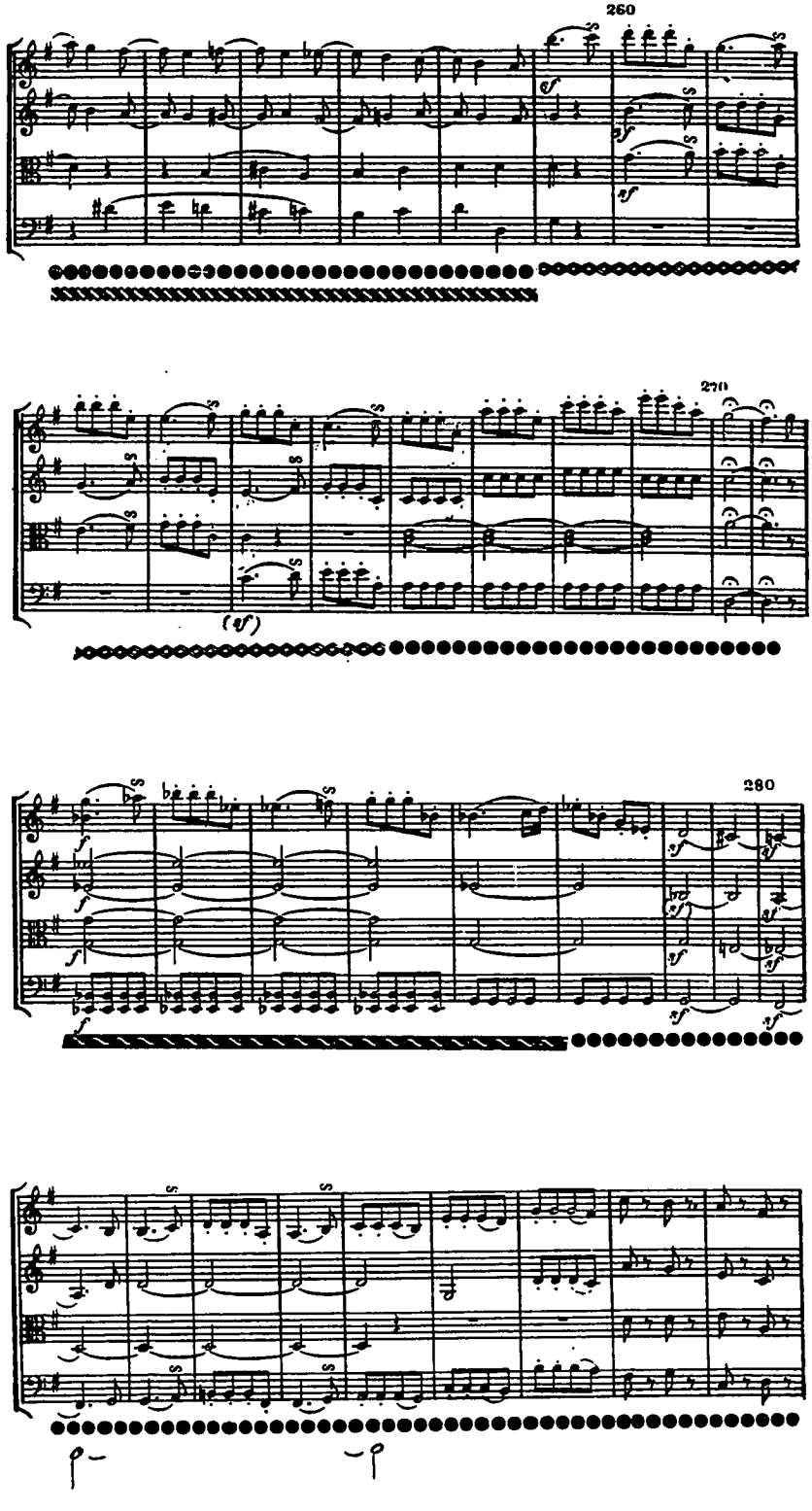




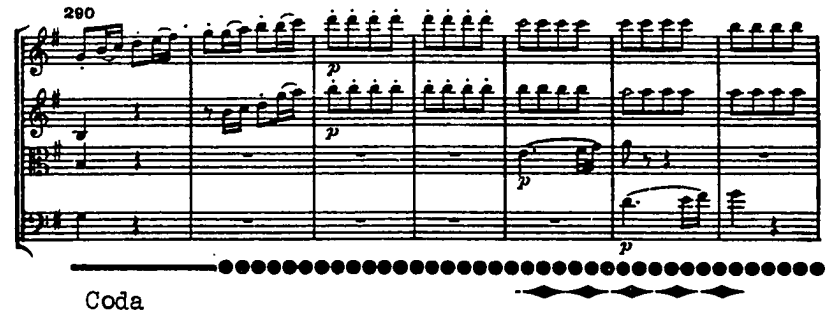




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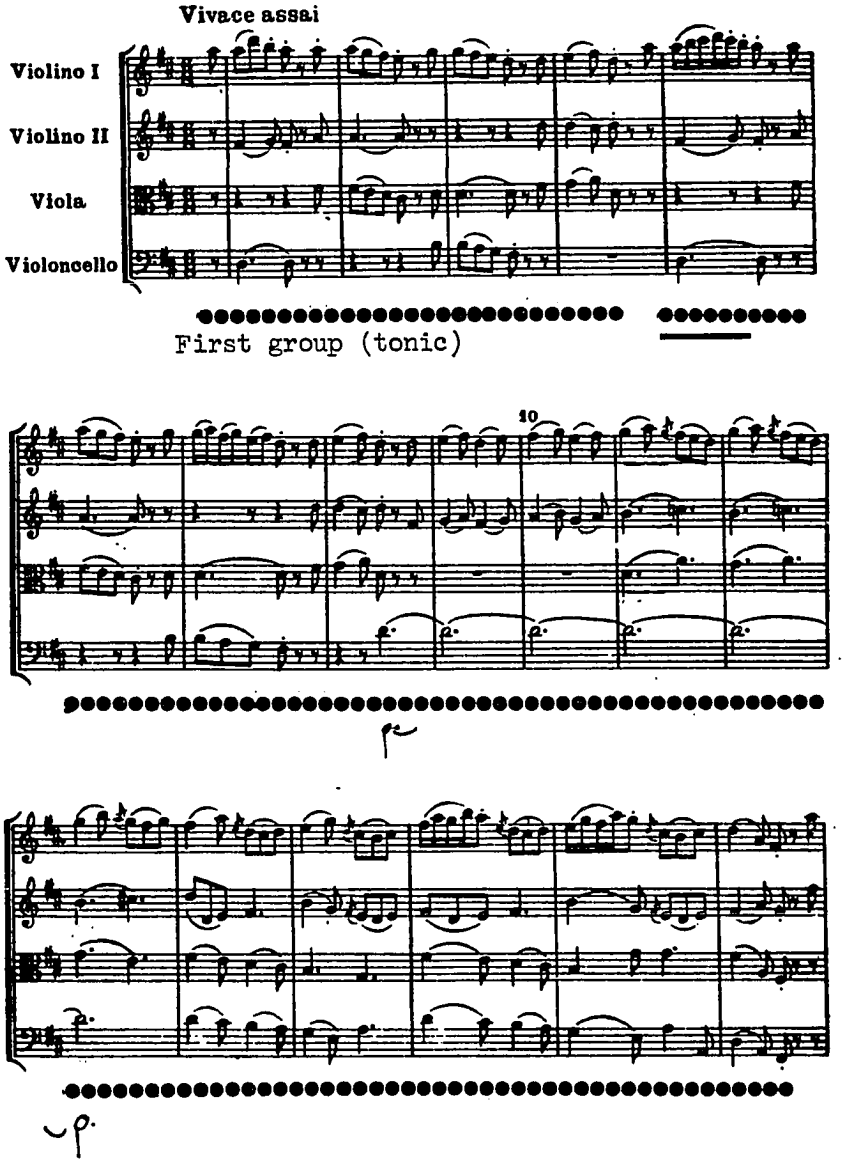




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Quartet in D, Opus 33, No. 6

F. J. Haydn



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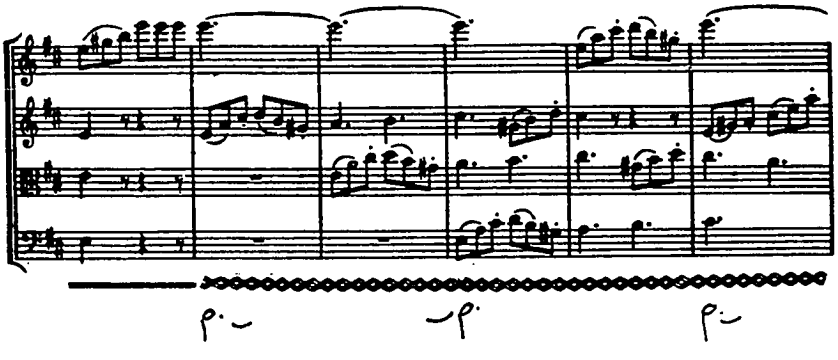
d

Transition



Second group (dominant)





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Closing theme





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Recapitulation





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d
Transition



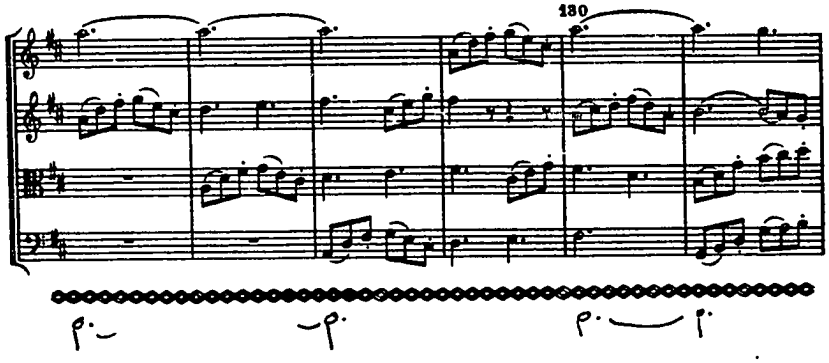
Second group

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Closing theme





d

Coda



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Quartet in G, K. 387

W. A. Mozart



First group (tonic)

d



( )

Transition







Second group
(dominant)





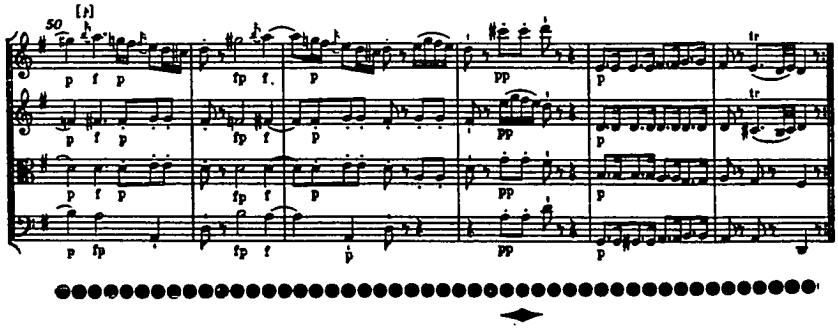


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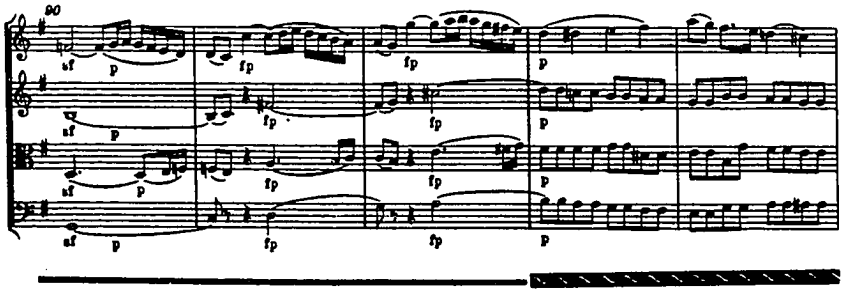


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Recapitulation

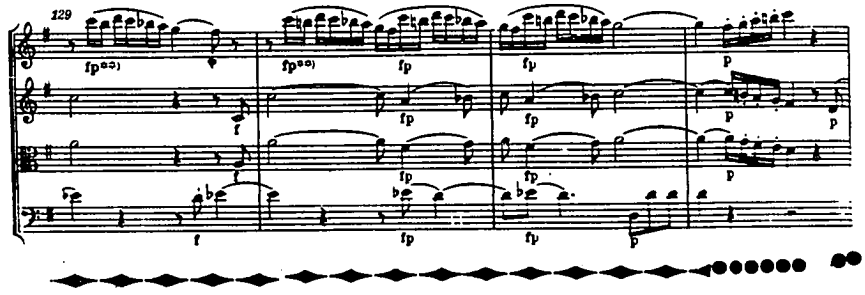
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Transition





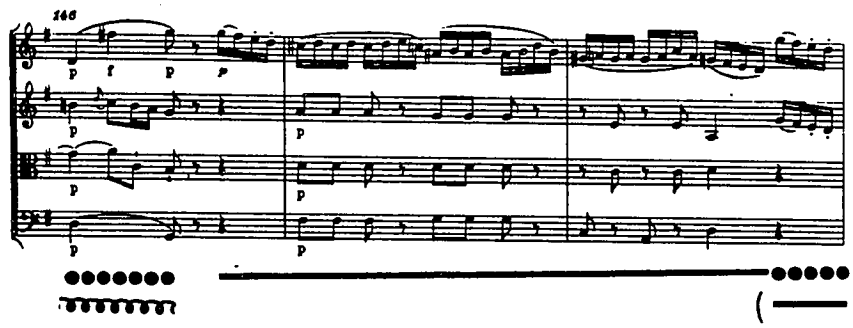
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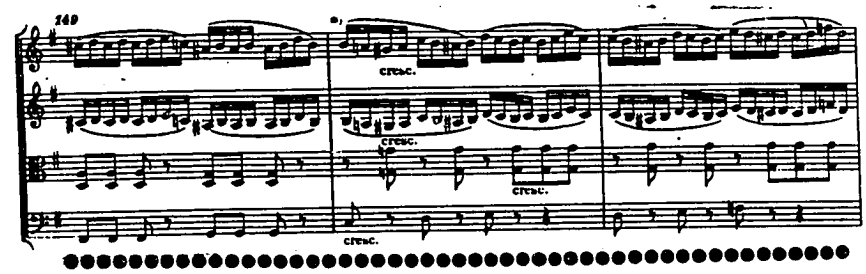
Second group



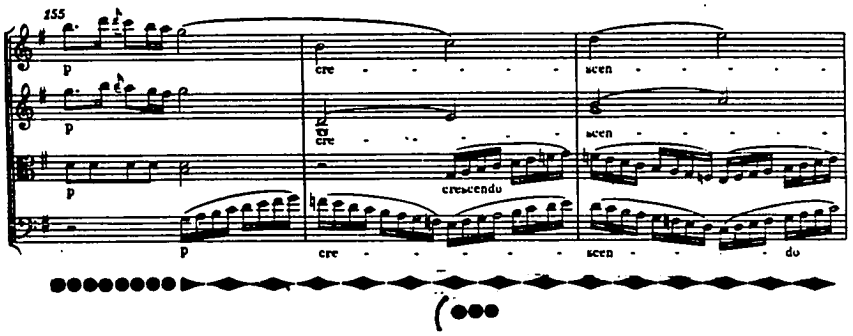




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Quartet in d, K. 421 (417b)

W. A. Mozart



First group (tonic)





Transition

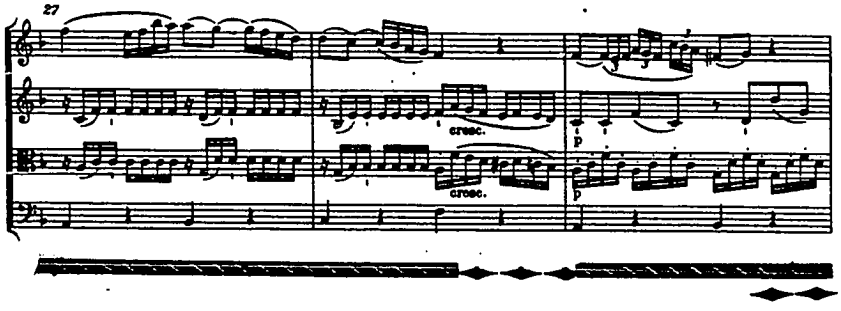


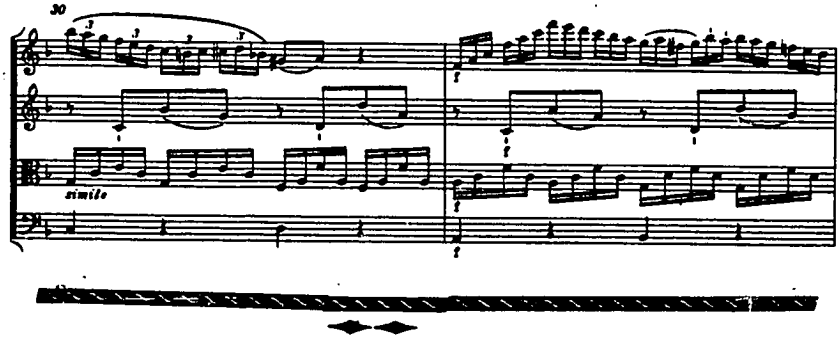
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Second group (mediant)



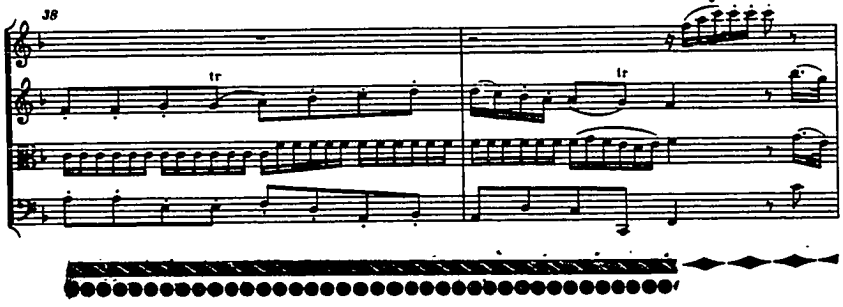


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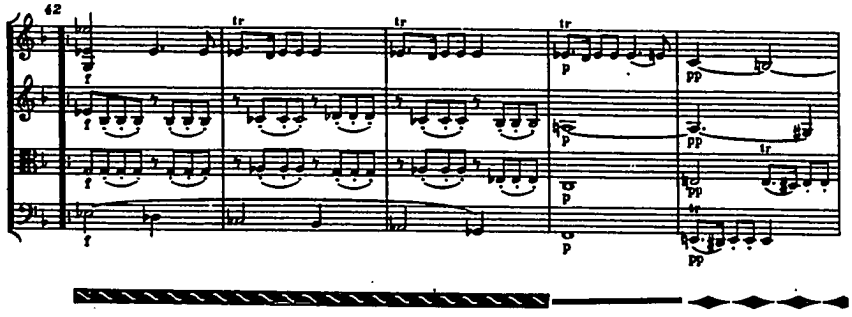
Closing theme





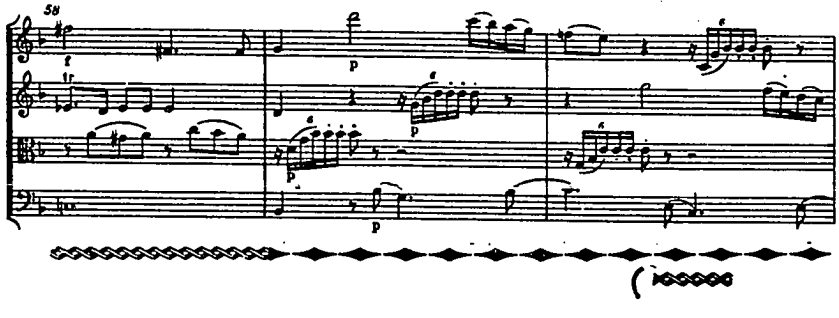


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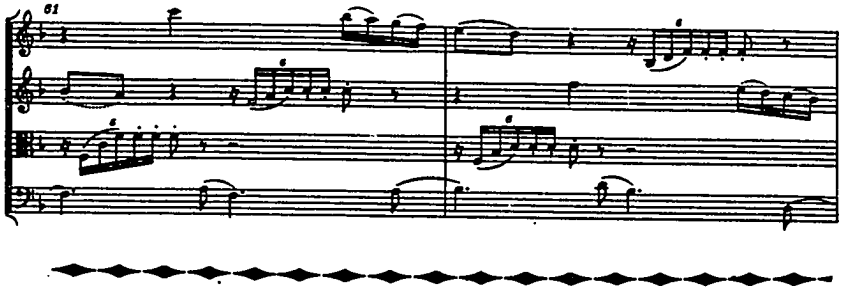




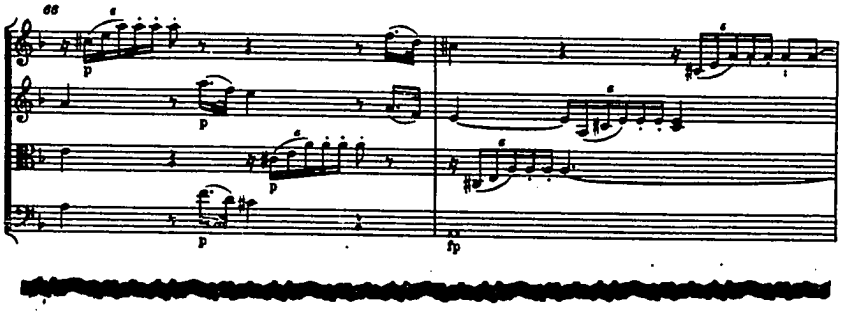


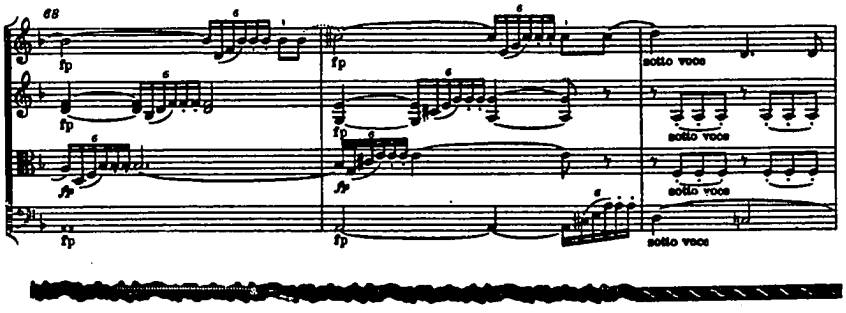


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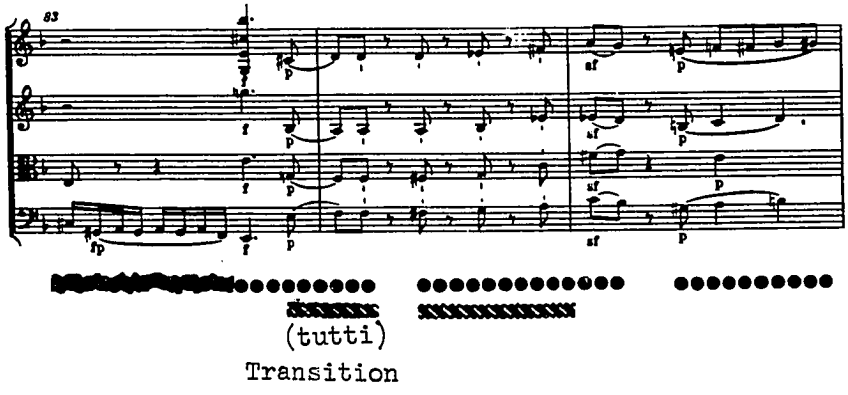
Recapitulation

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Second group



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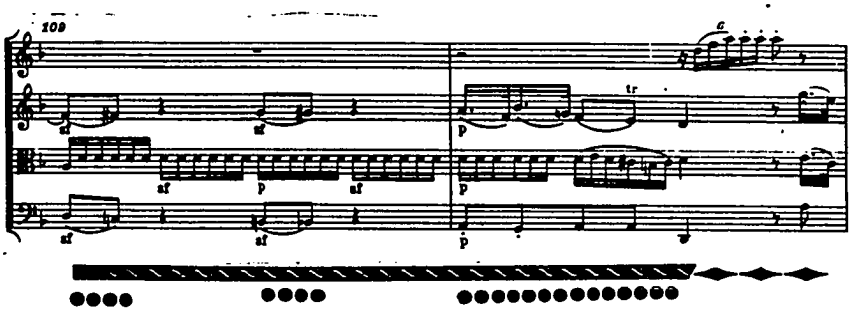


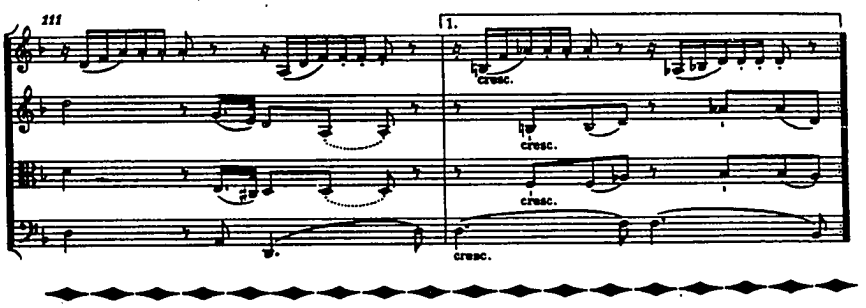


Closing theme



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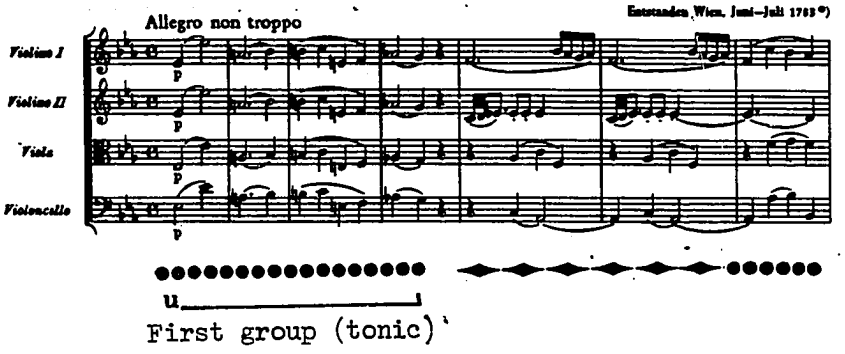
Coda



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Quartet in E flat, K. 428 (421b)

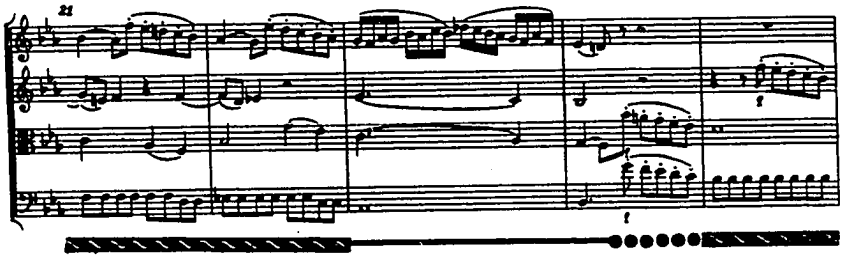
W. A. Mozart



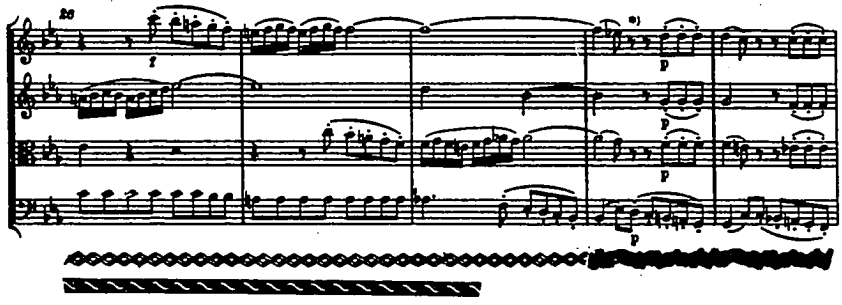


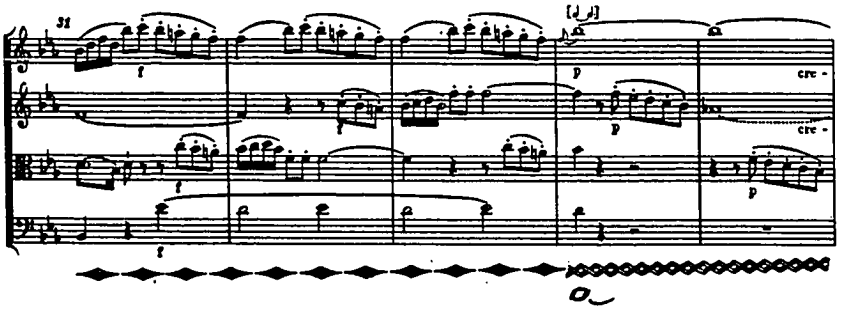
Transition

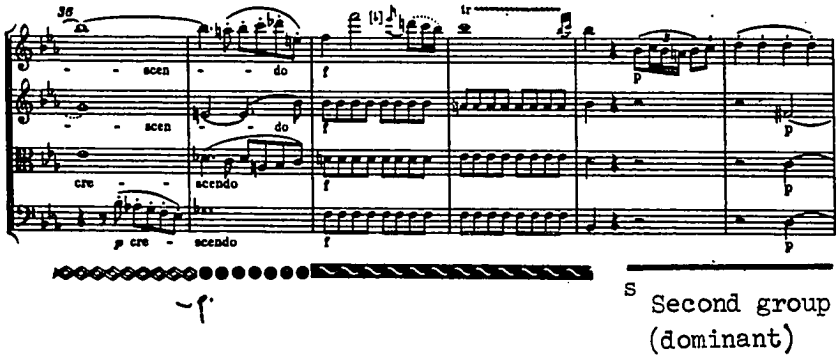




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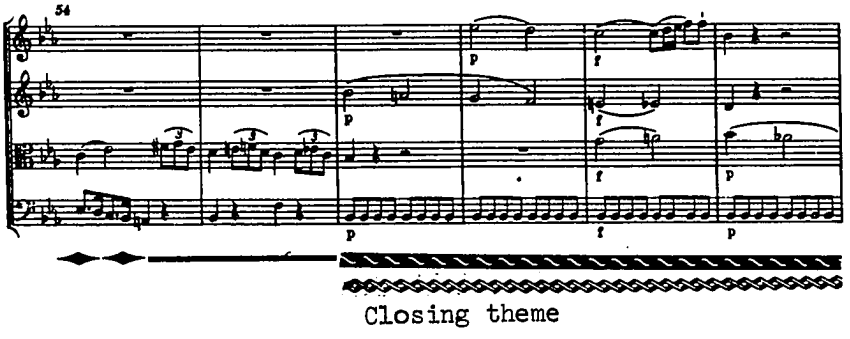






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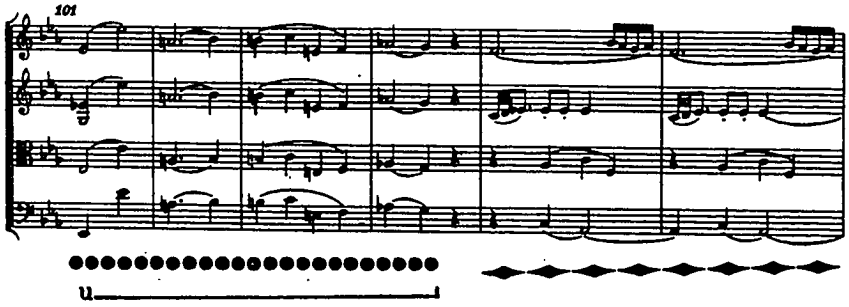


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d



Recapitulation



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Transition







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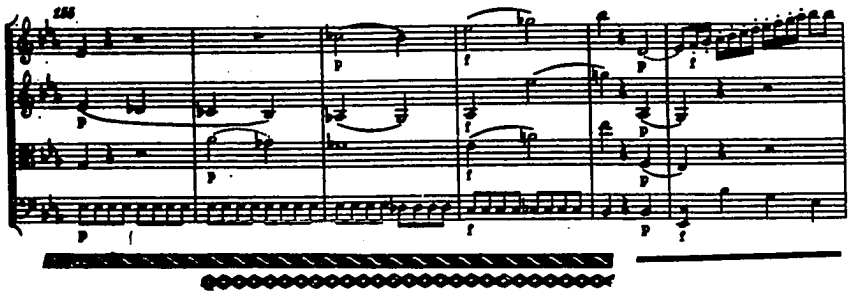
Second group







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Closing theme



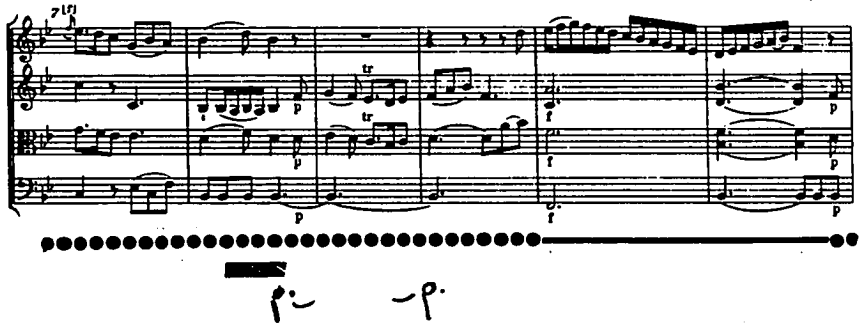
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Quartet in B flat, K. 458

W. A. Mozart



First group (tonic)















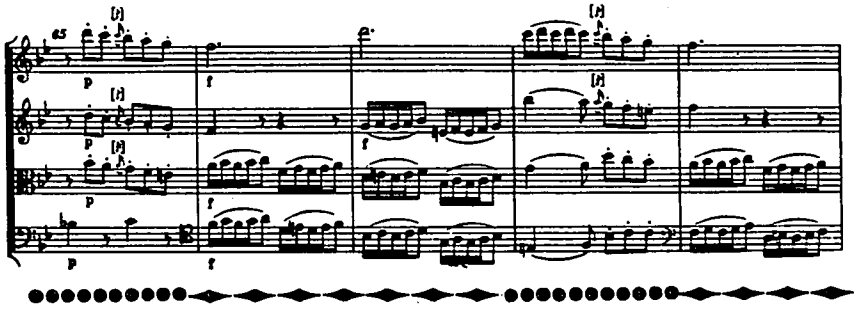
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Second group (dominant)





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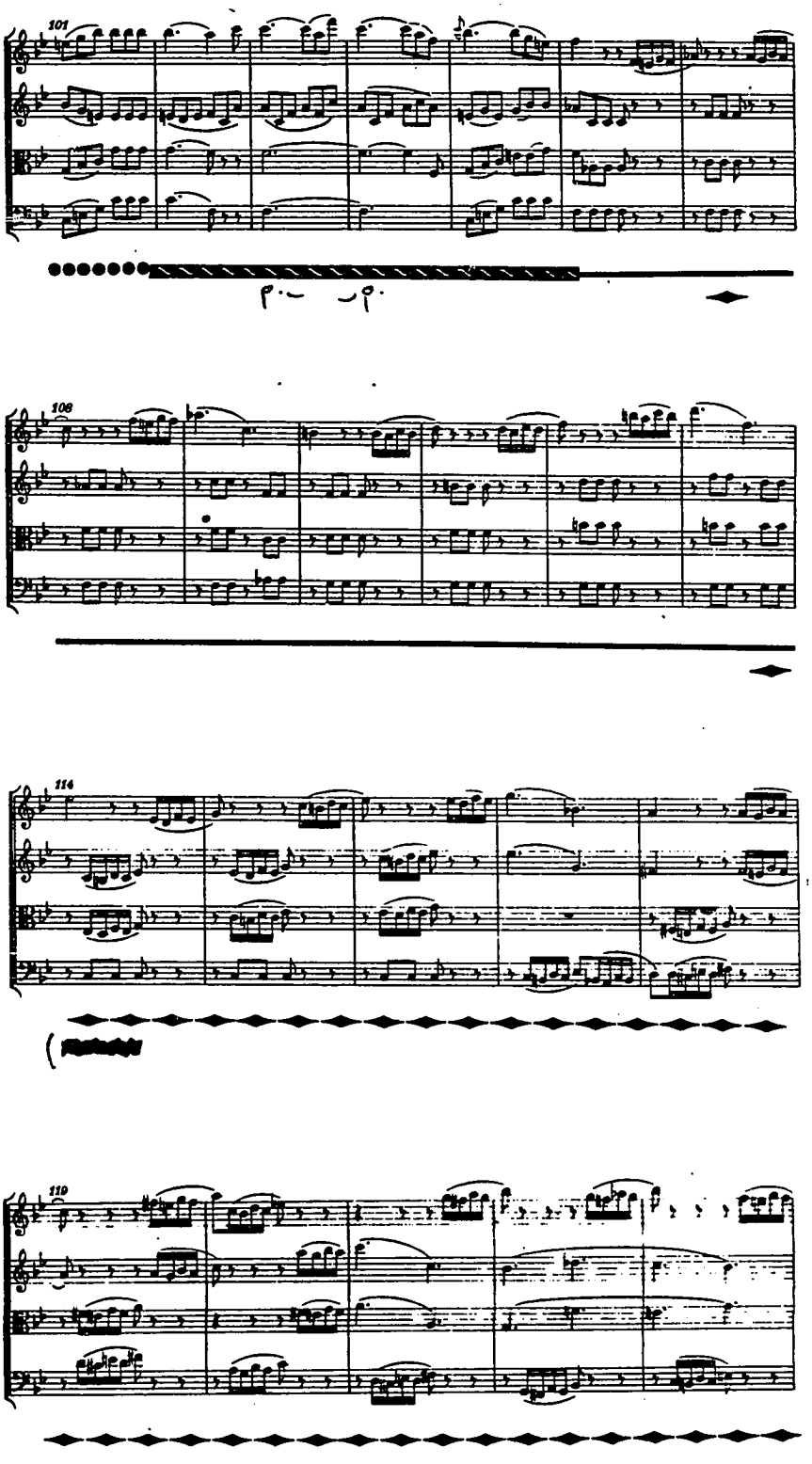
Closing theme



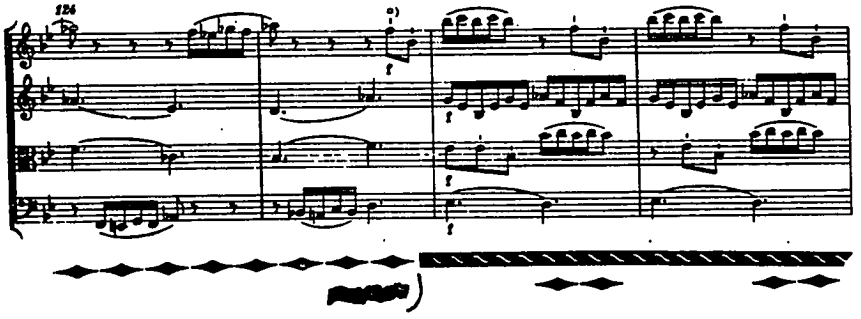




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Recapitulation



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Second group







Closing theme

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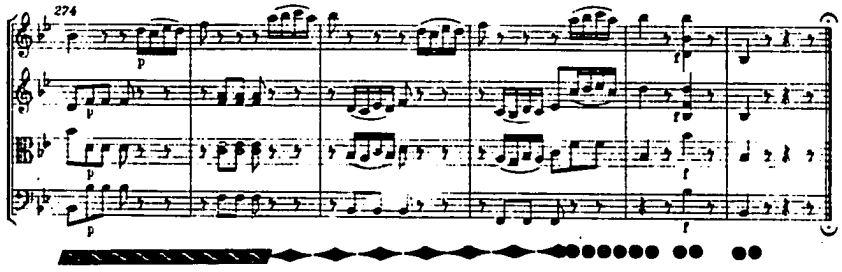






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Quartet in A, K. 464

W. A. Mozart



First group (tonic)





Transition



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Second group
(dominant)







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Closing theme





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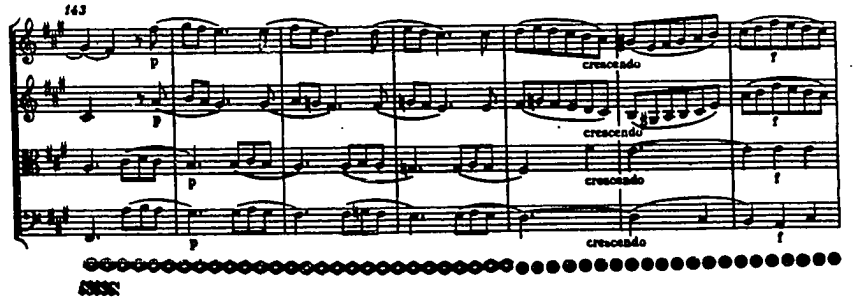


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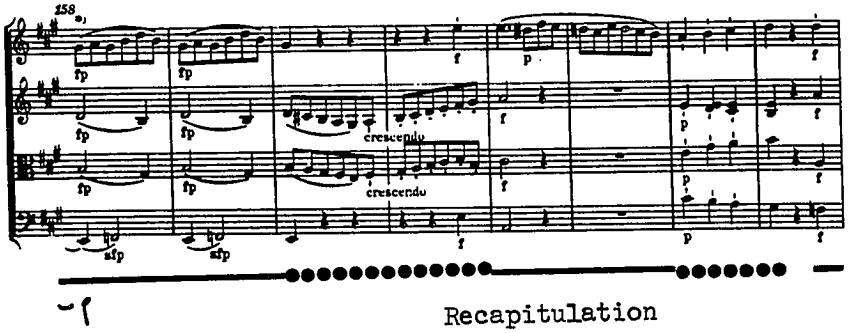




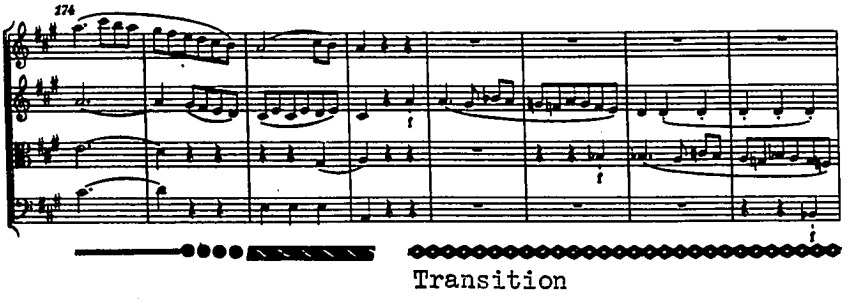


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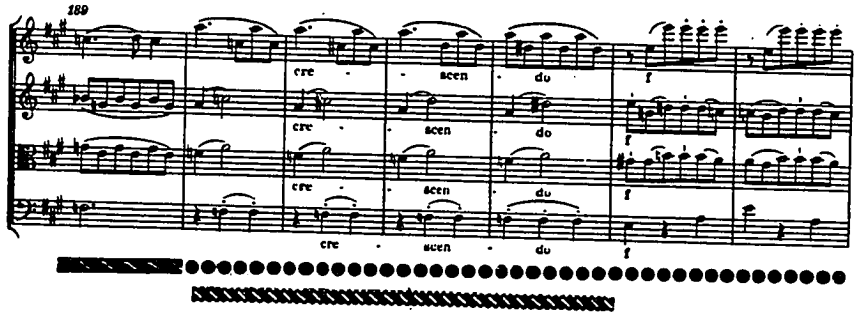






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Second group



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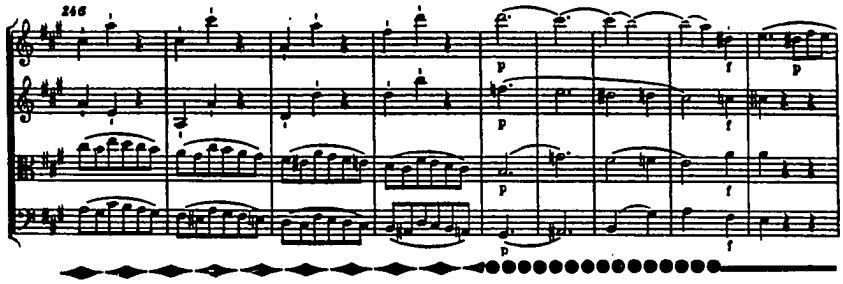


Closing
theme



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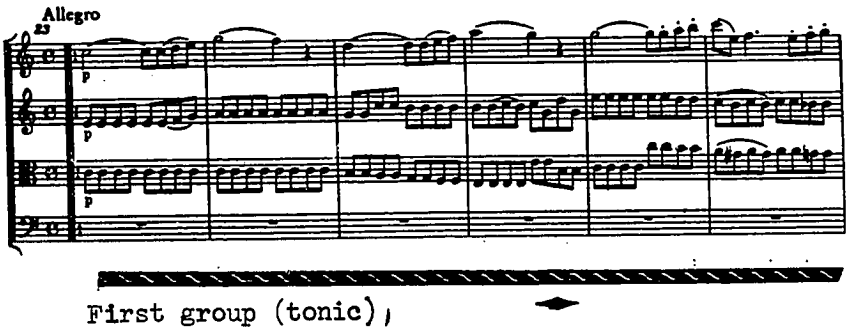
Quartet in C, K. 465

W. A. Mozart

Datiert Wien, 14. Januar 1785



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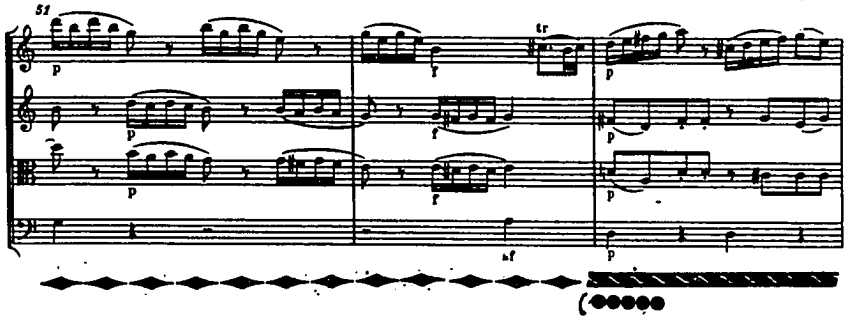






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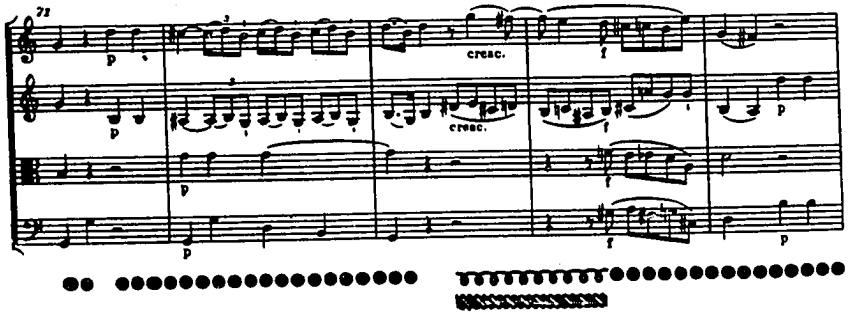


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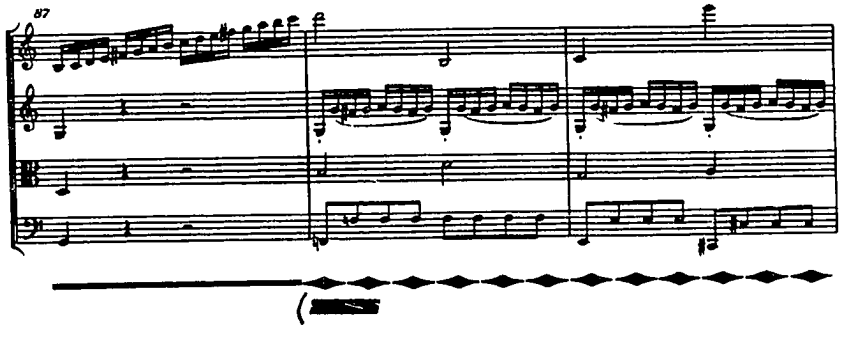
(second dominant theme)

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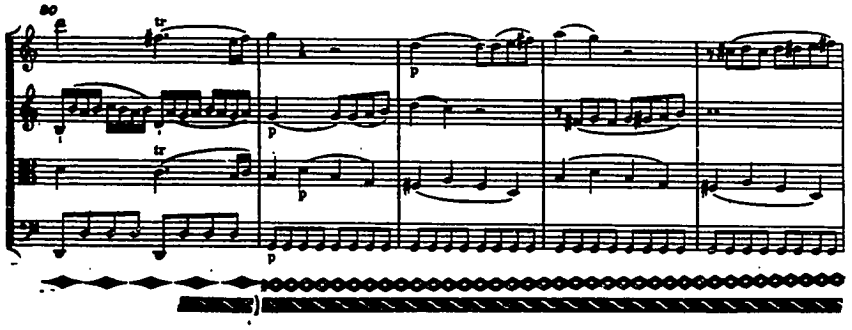








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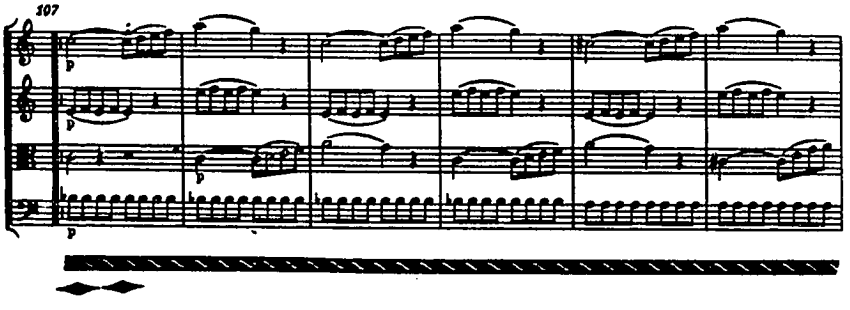


Closing theme



d





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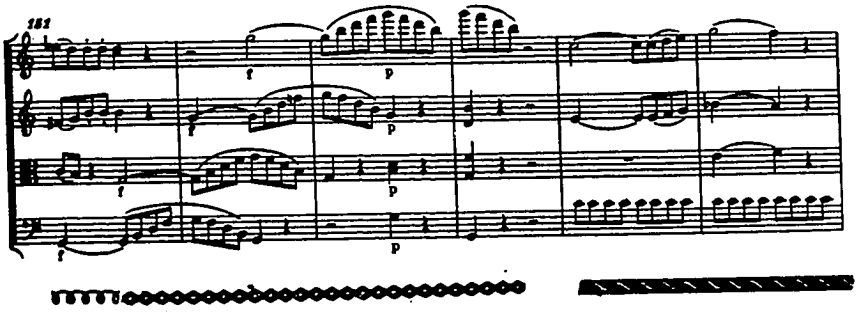


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Recapitulation

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Restatement of first theme and transition

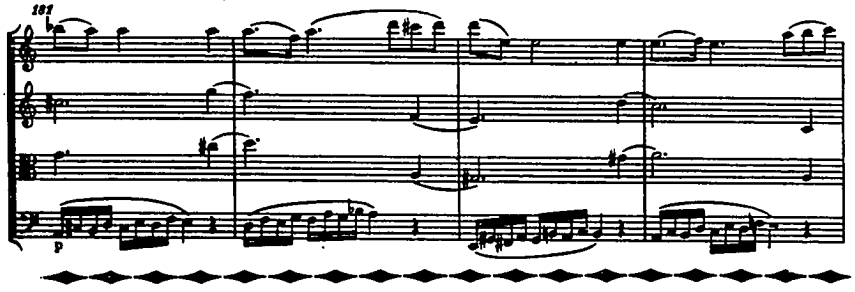


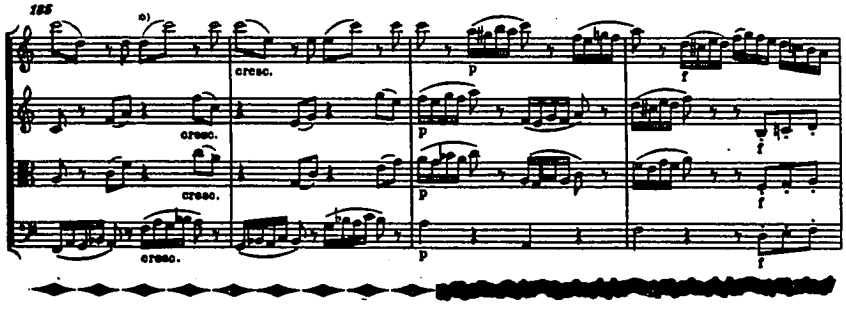


Second group

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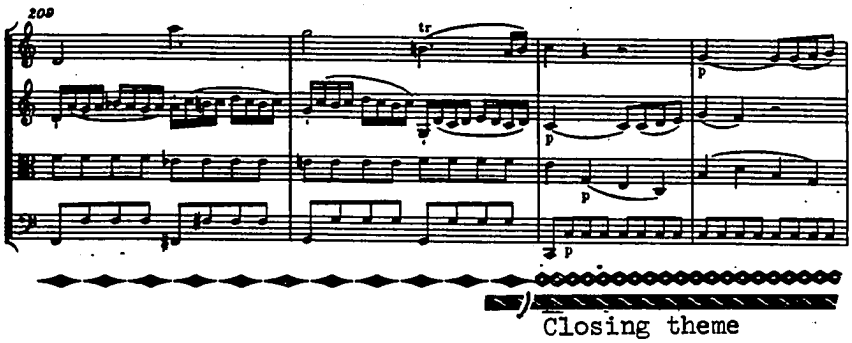


(second theme, second group)

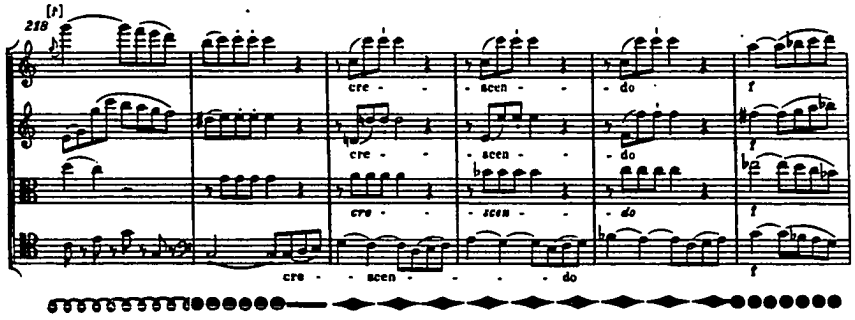
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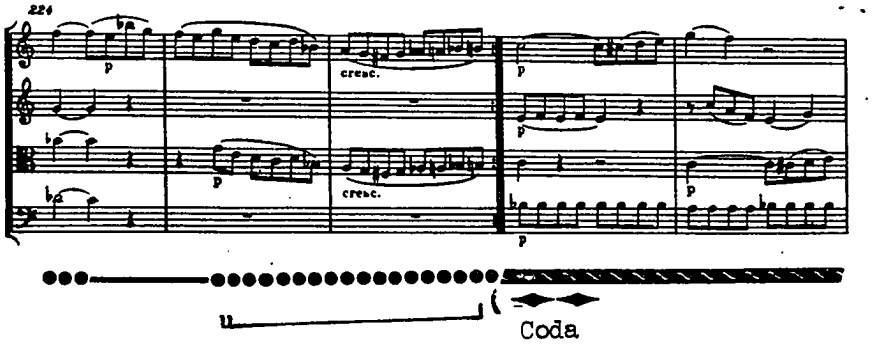


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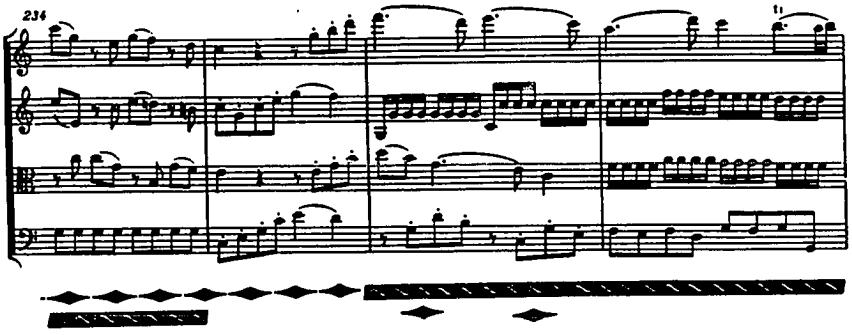




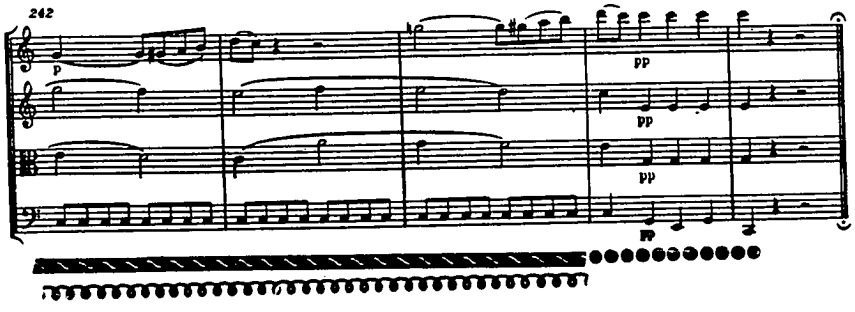


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Quartet in D, K. 499

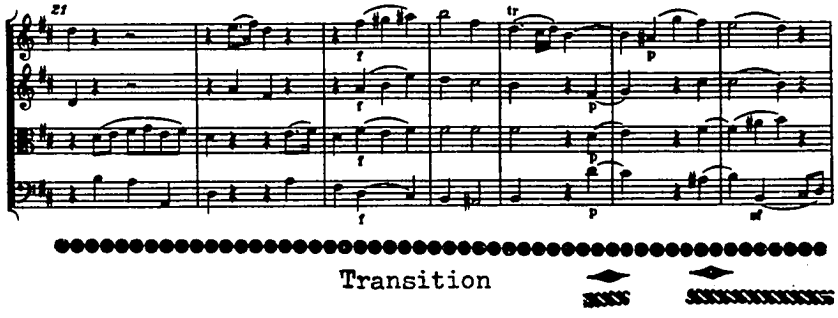
W. A. Mozart

Datiert Wien. 19. August 1786







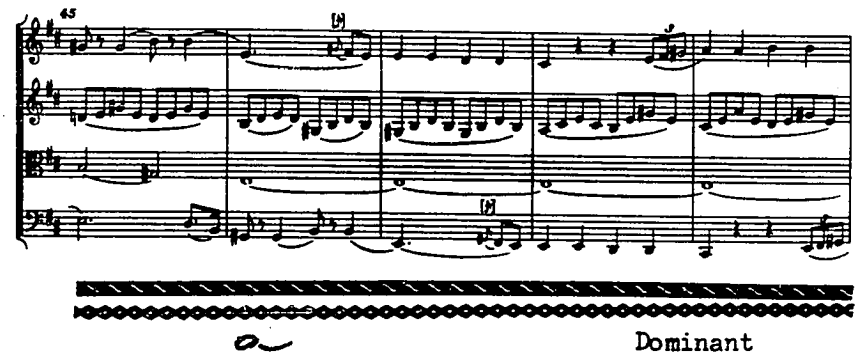


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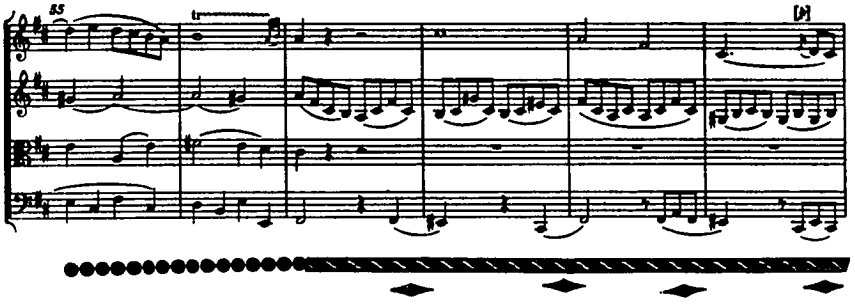


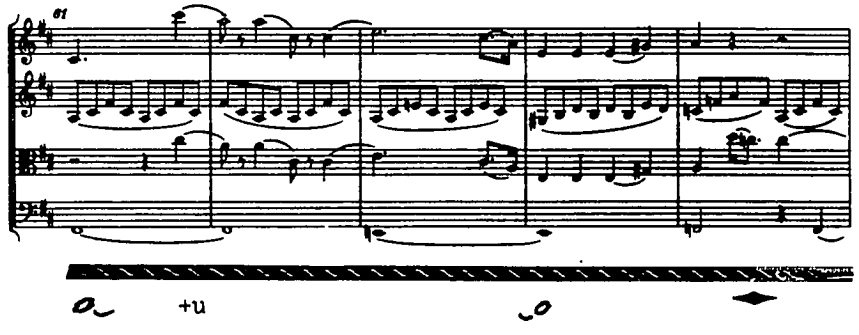


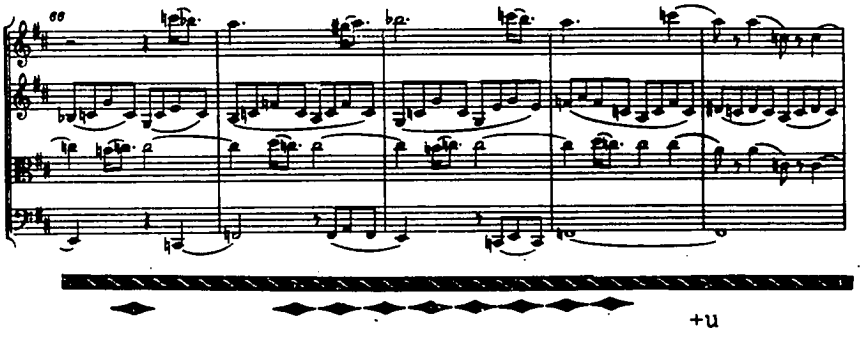


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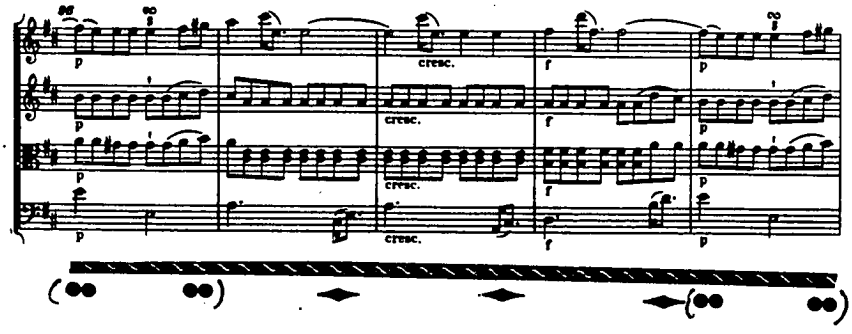
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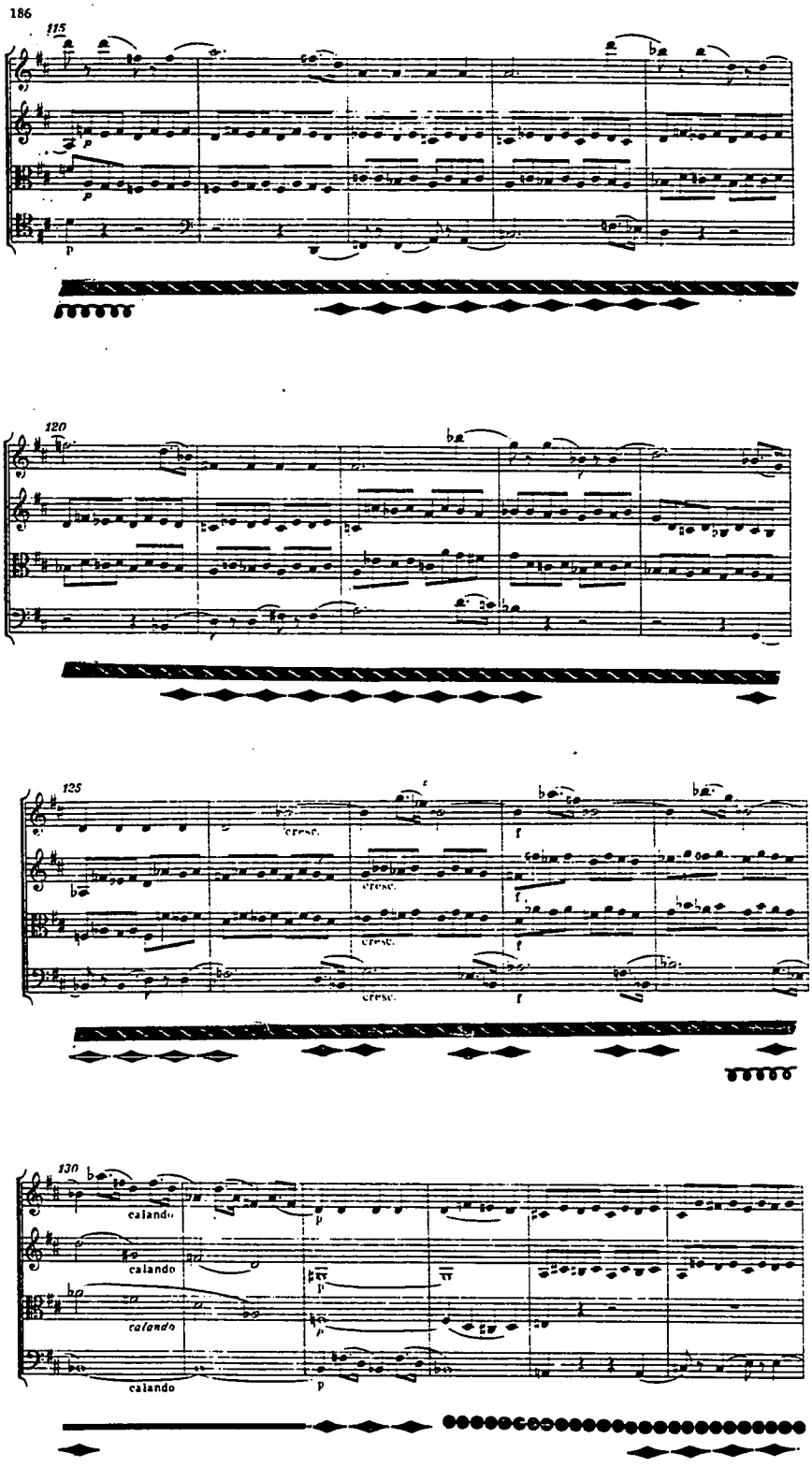
Closing theme



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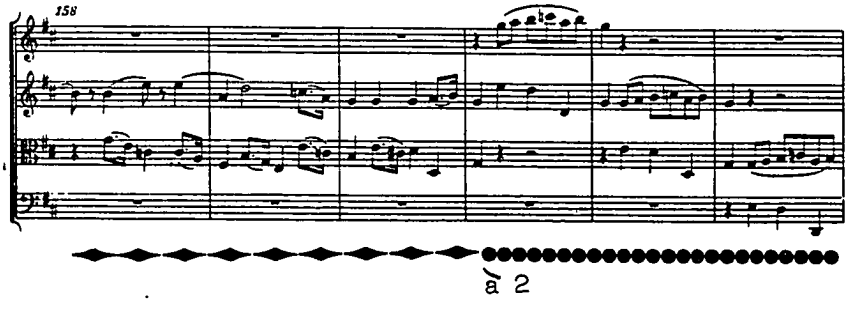
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Recapitulation





a 2

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Transition

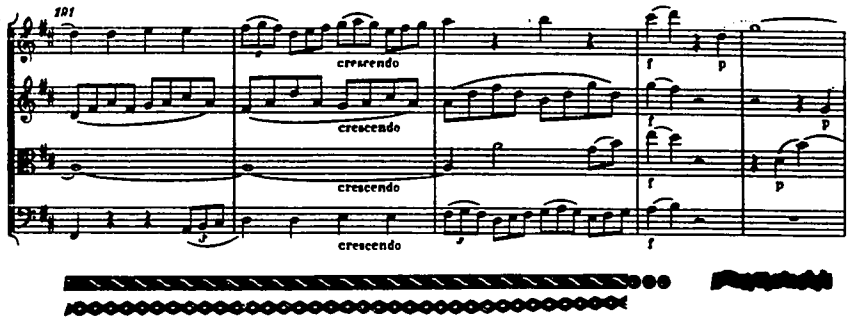






Second group

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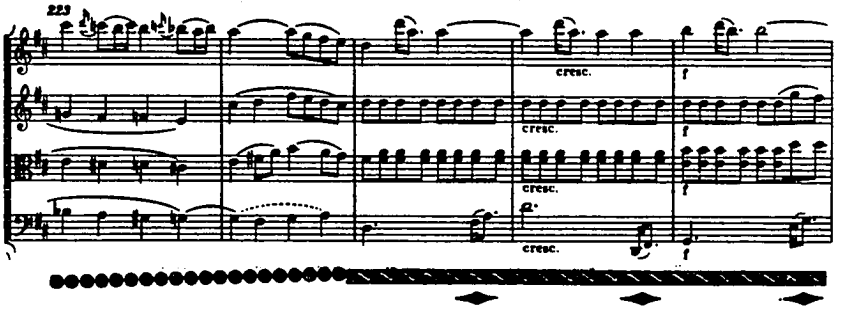




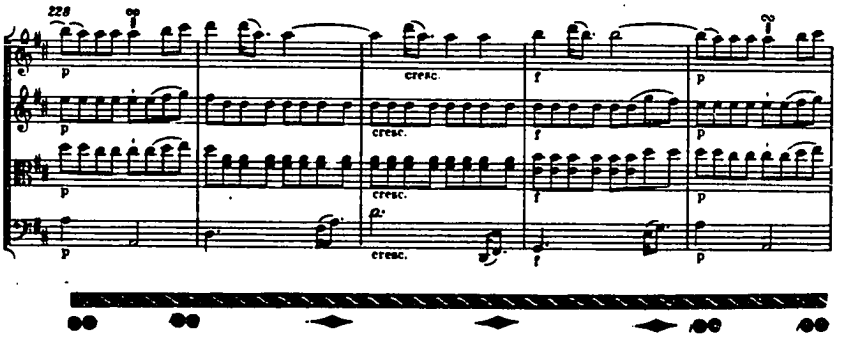
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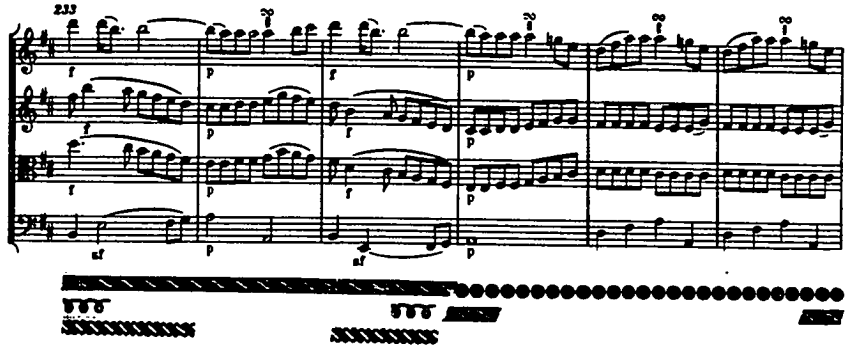




Closing theme



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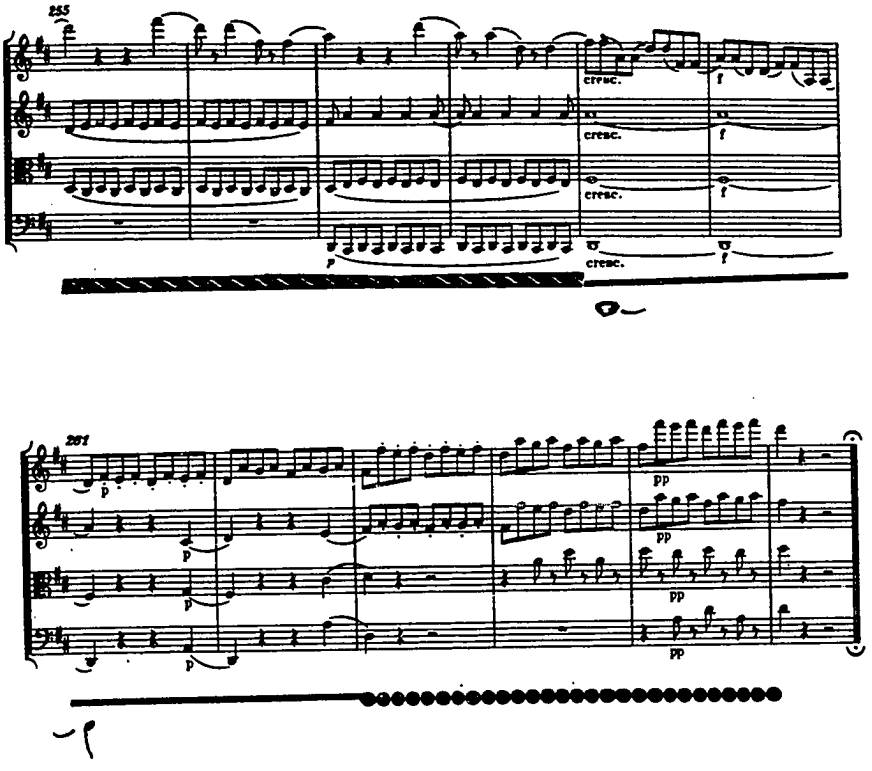




Coda



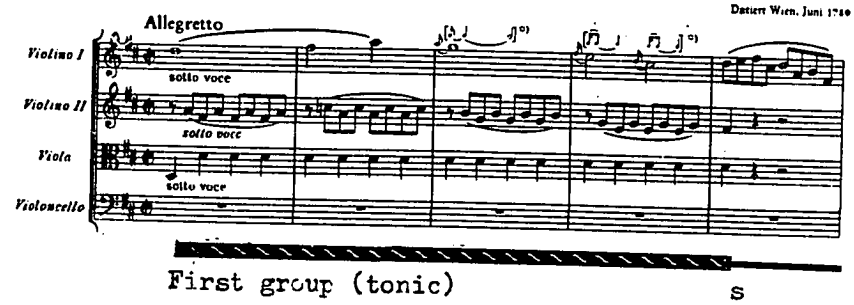
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Quartet in D, K. 575

W. A. Mozart









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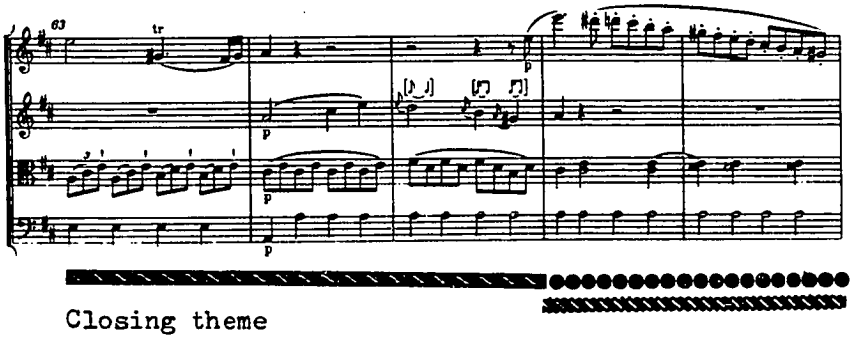


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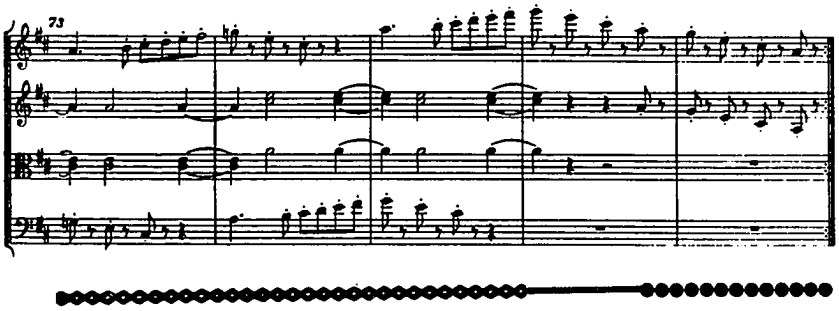




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Recapitulation





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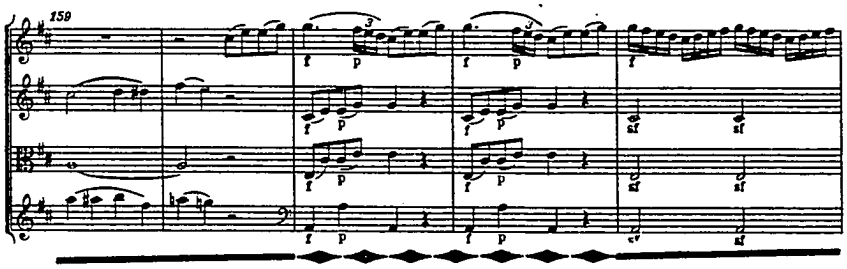






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Closing theme





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Quartet in B flat, K. 589

W. A. Mozart

Dedicat Wien, Mai 1790



First group (tonic)







Transition

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d







à 2

Second group (dominant)

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Recapitulation

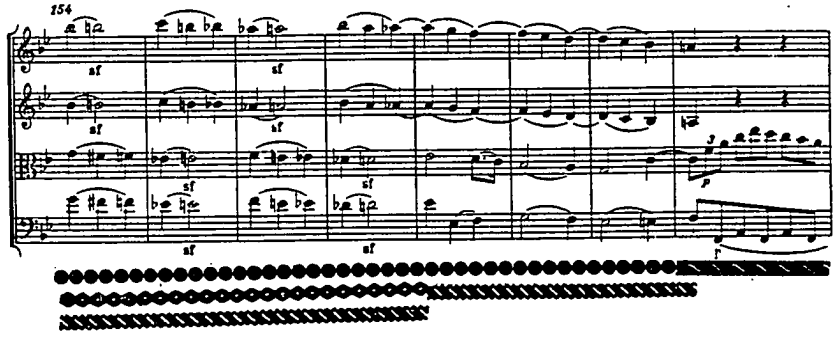
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Transition



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Closing theme

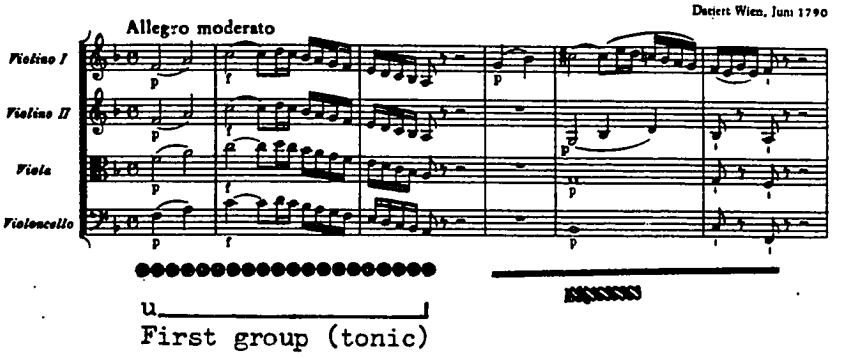


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Quartet in F, K. 590

W. A. Mozart

Datiert Wien, Juni 1790



u
First group (tonic)



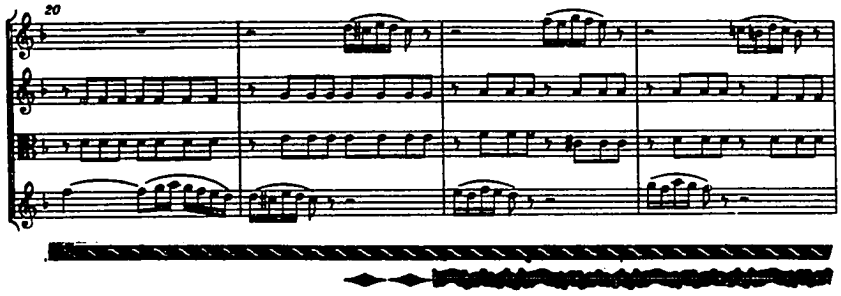


+d



Transition

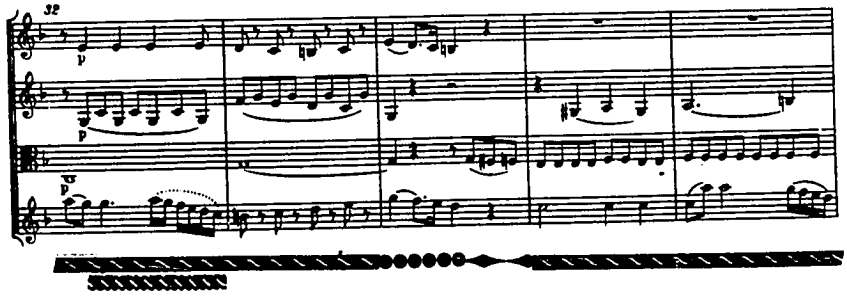
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Second group
(dominant)

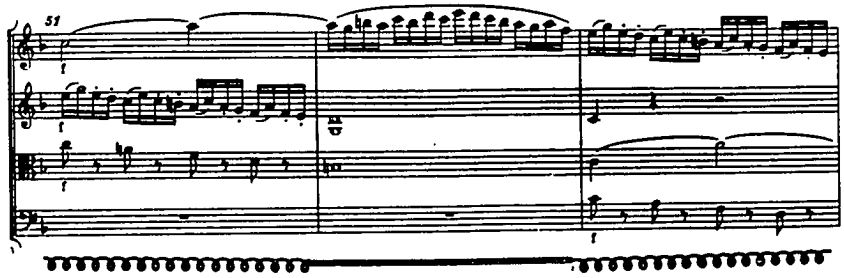


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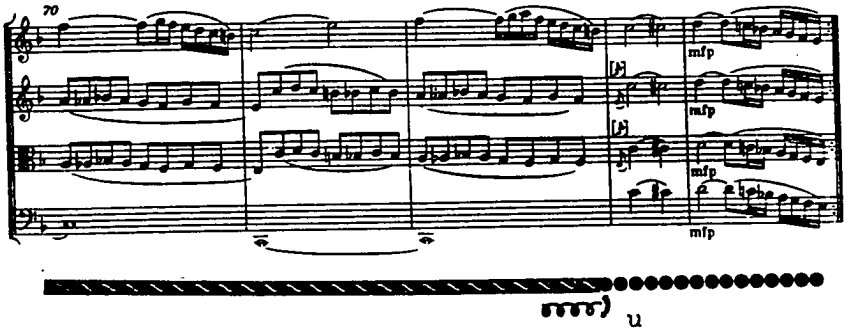




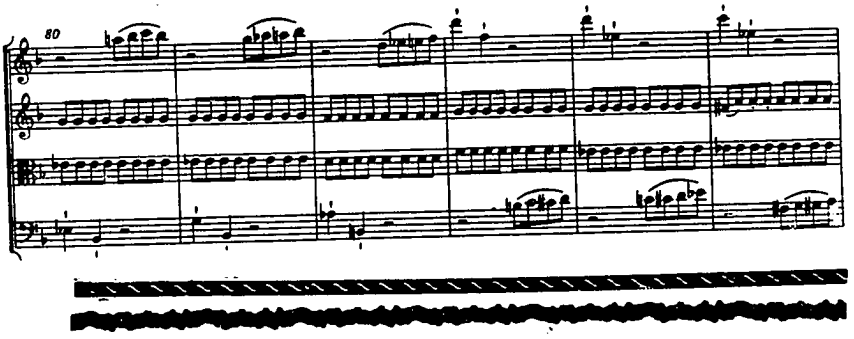
à 2 Closing theme

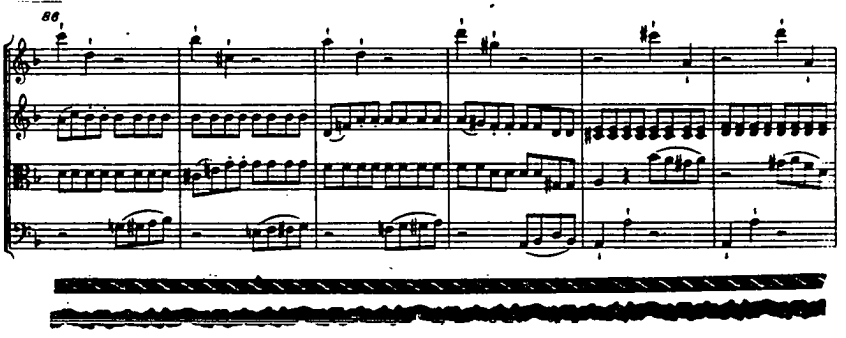


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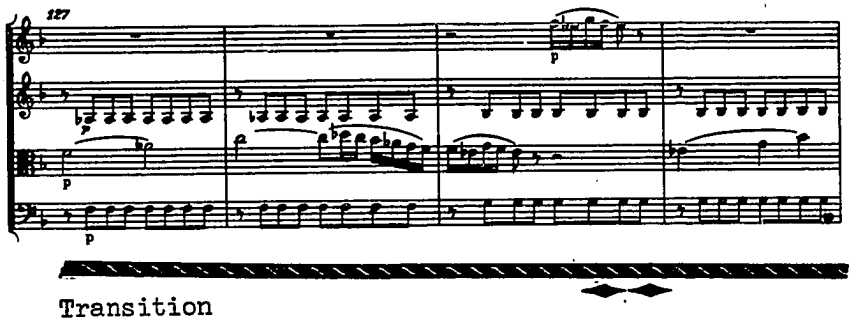
u
Recapitulation





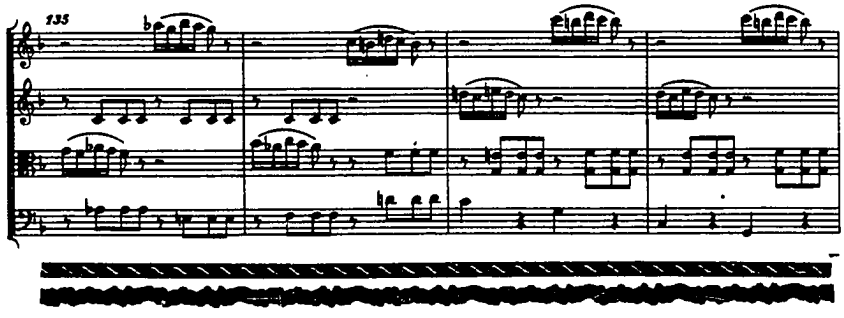
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Transition





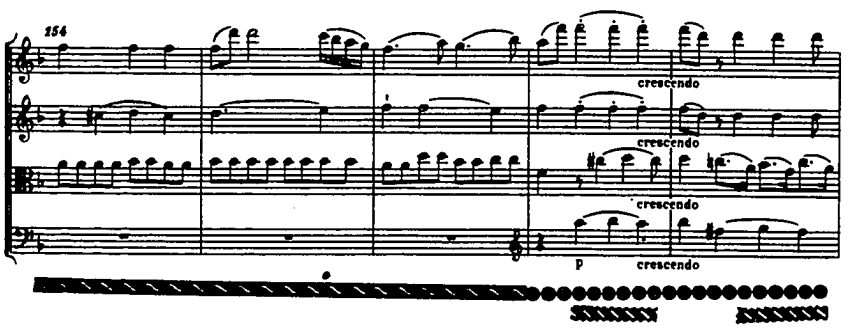
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Second group







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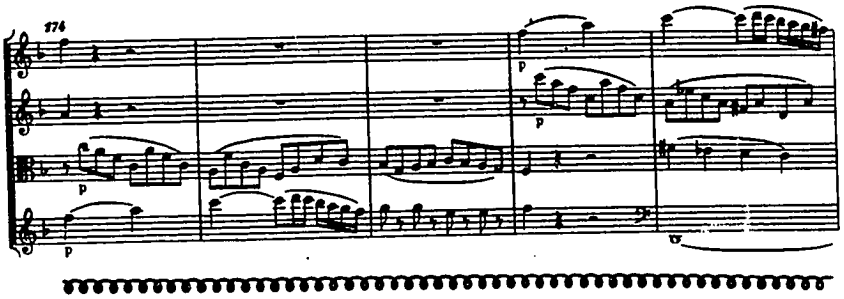




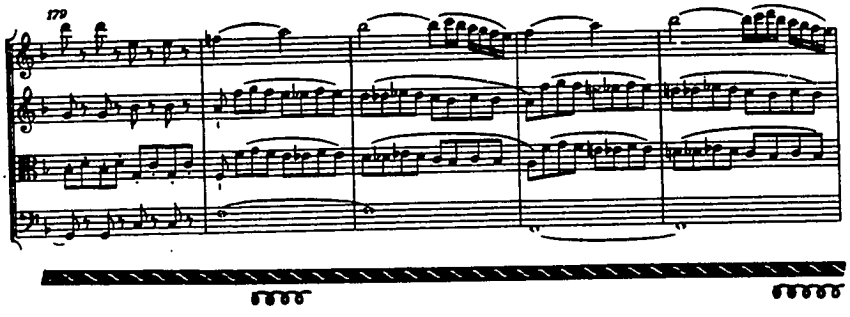


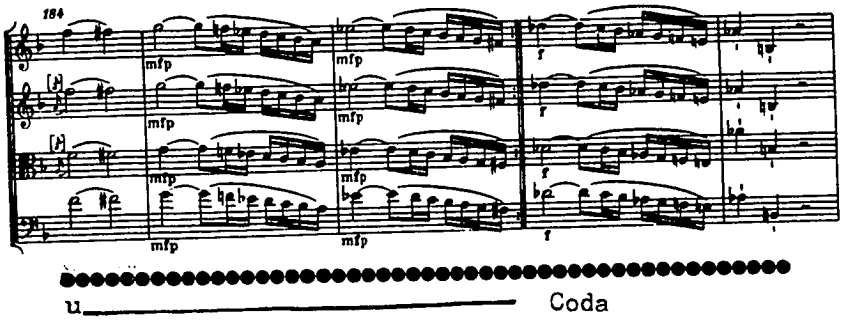


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Closing theme

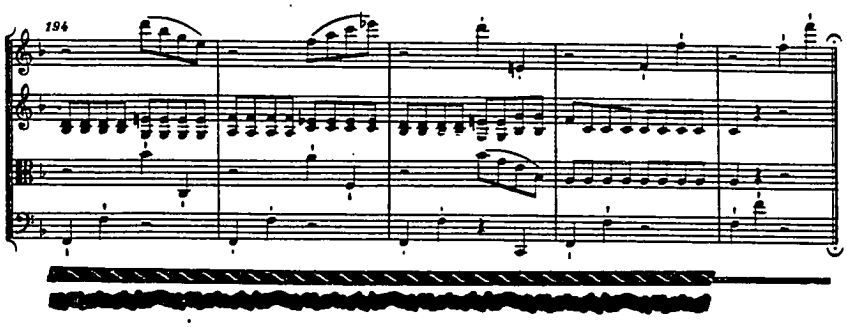




u Coda



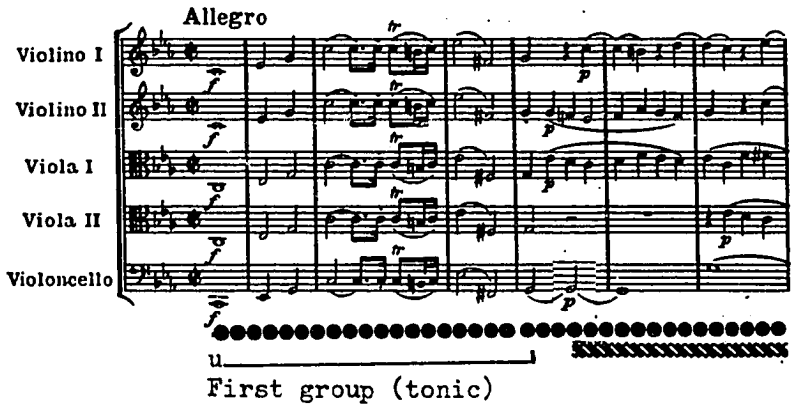
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Quintet in c, K. 406 (516b)

W. A. Mozart



First group (tonic)





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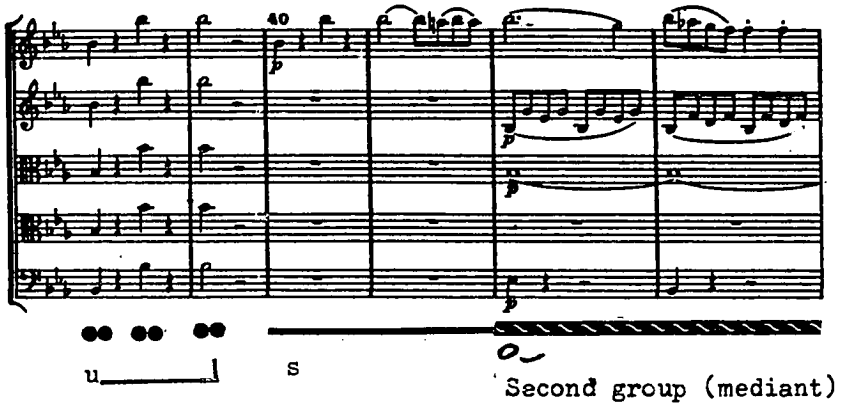


Transition

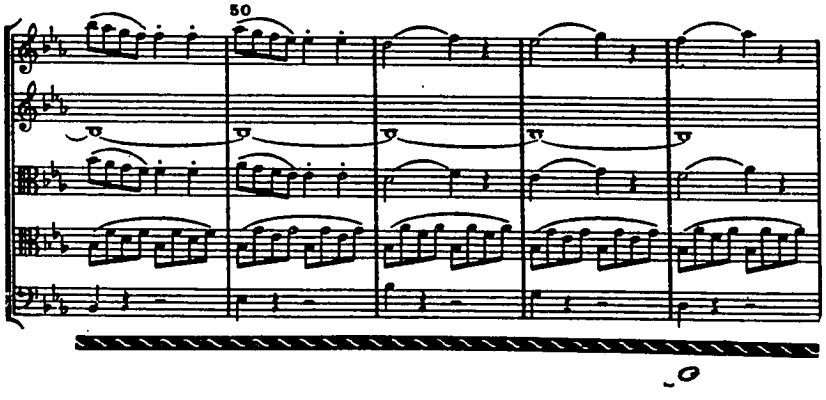




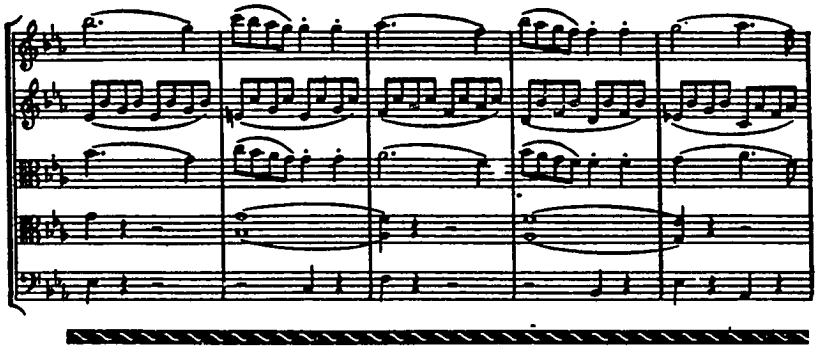
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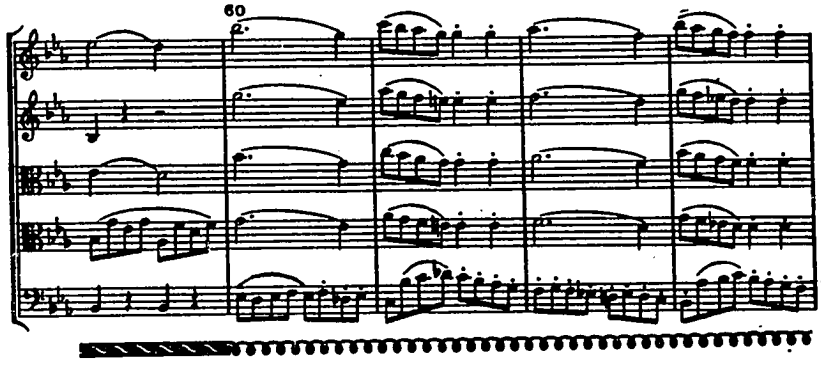






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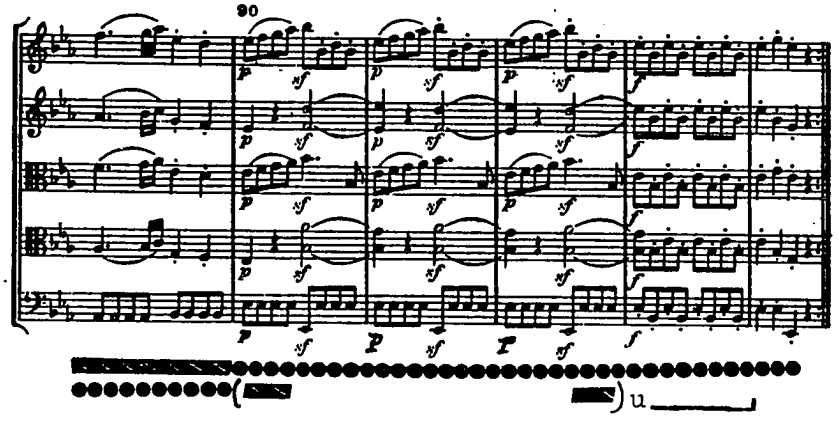






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Recapitulation



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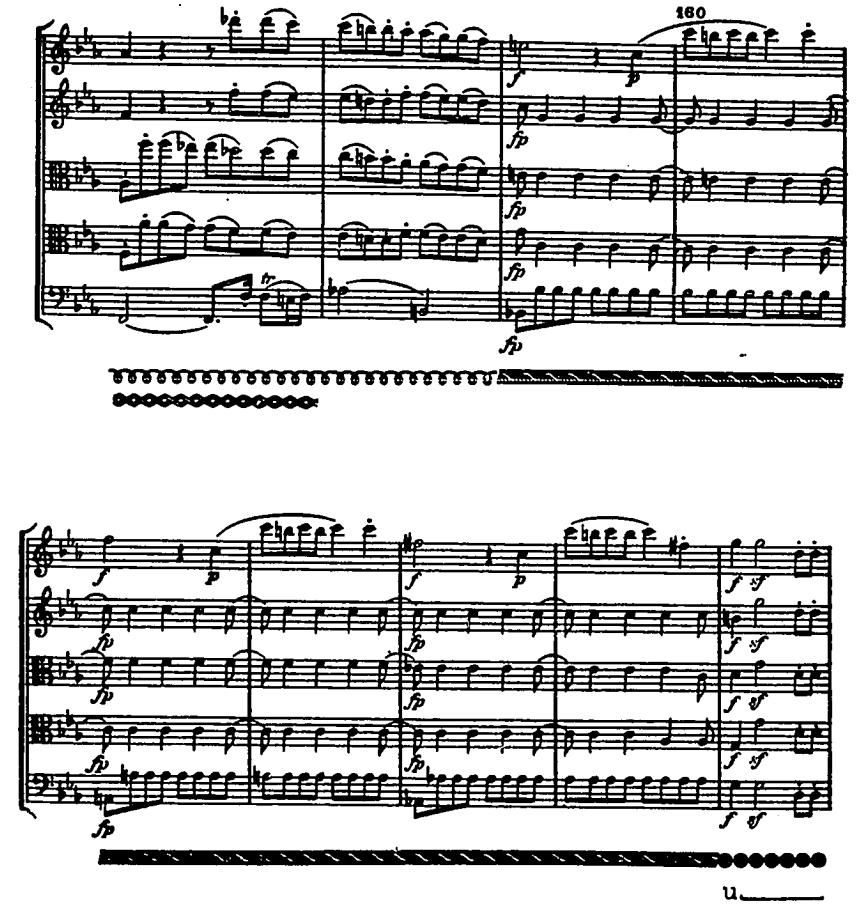




Transition



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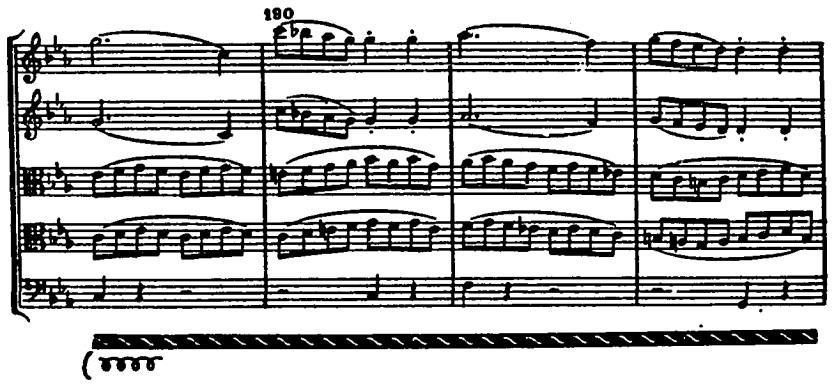
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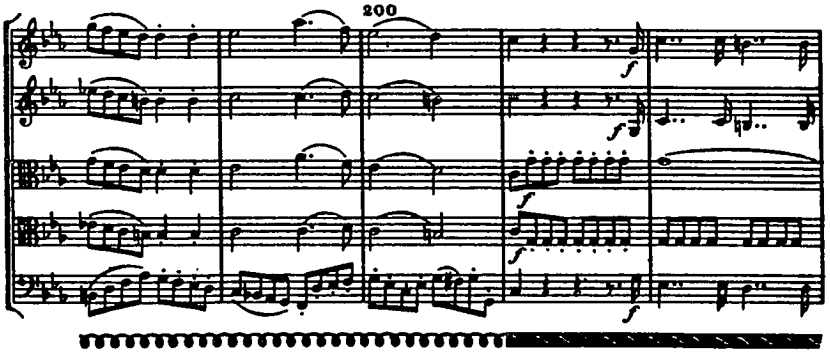




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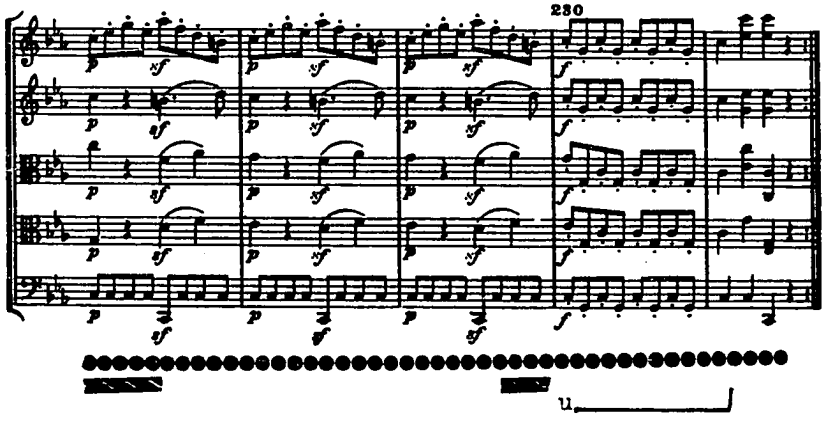




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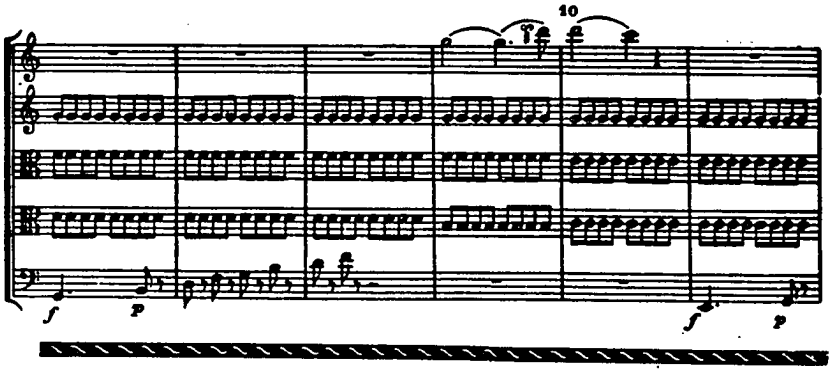


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Quintet in C, K. 515

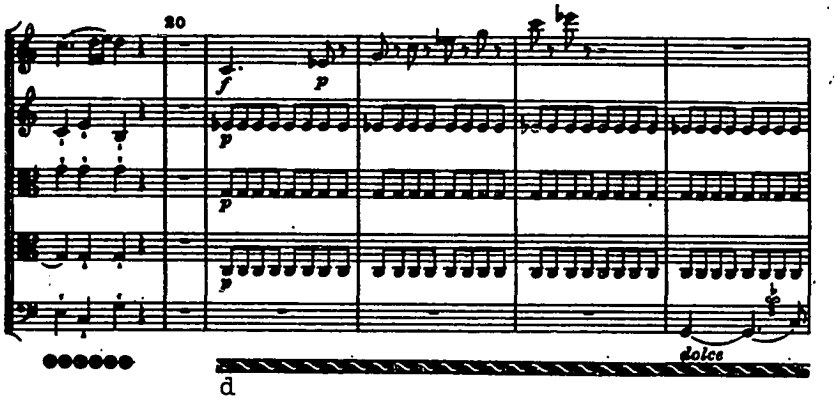
W. A. Mozart





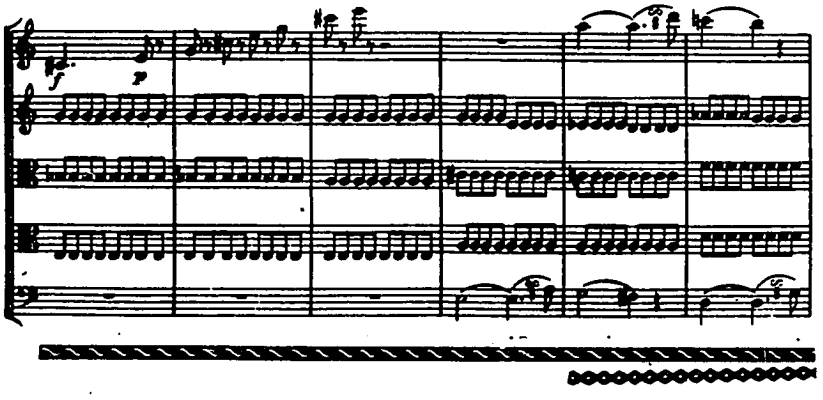


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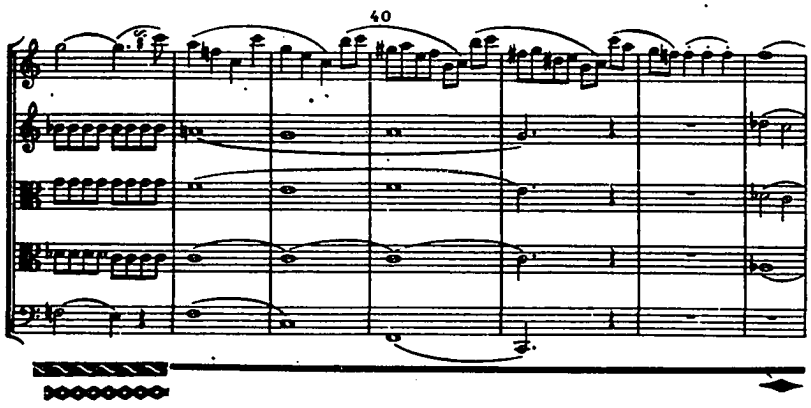


d





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Transition





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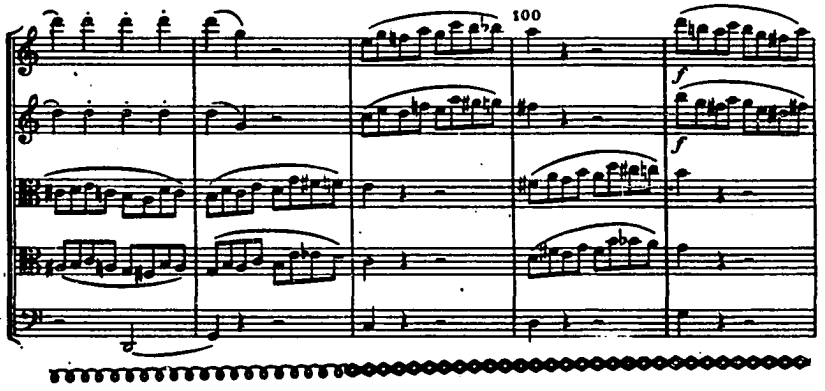




Second group (dominant)



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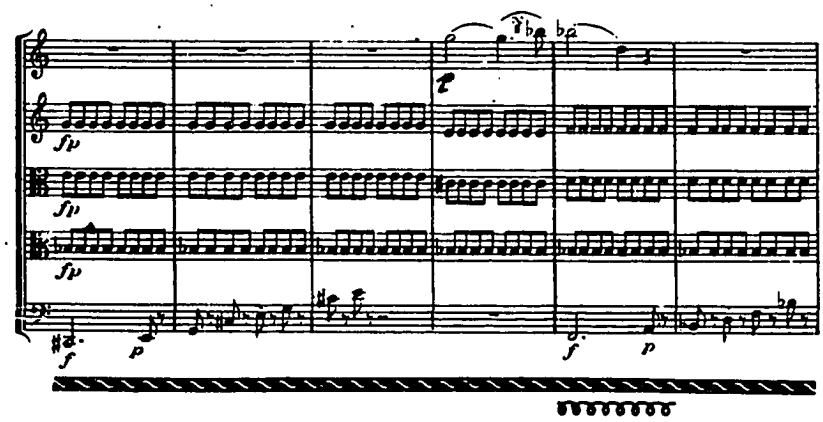
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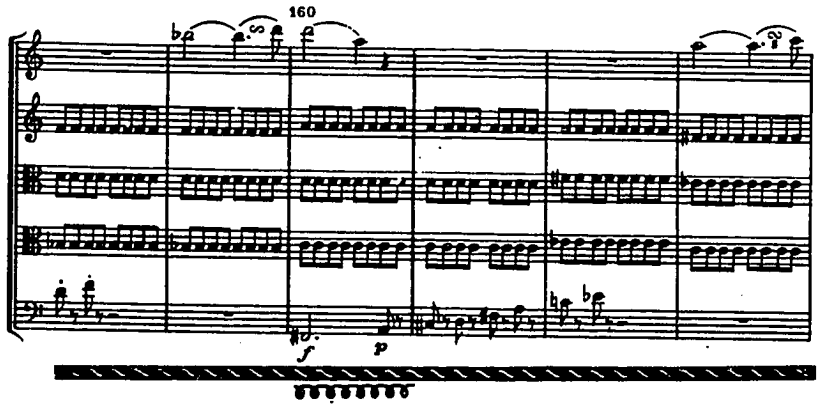






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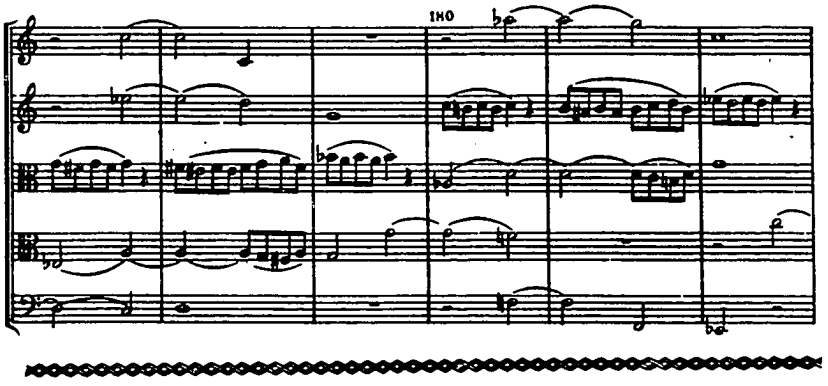






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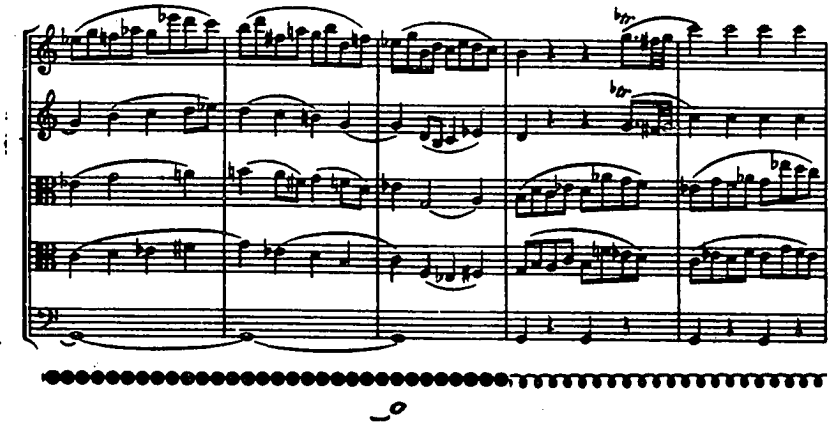


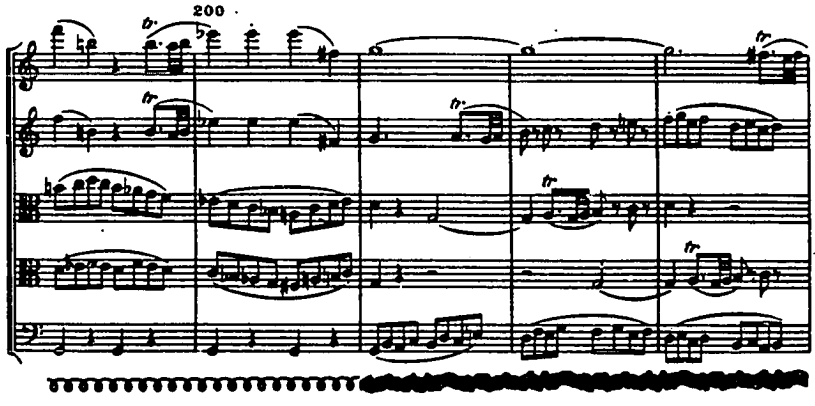




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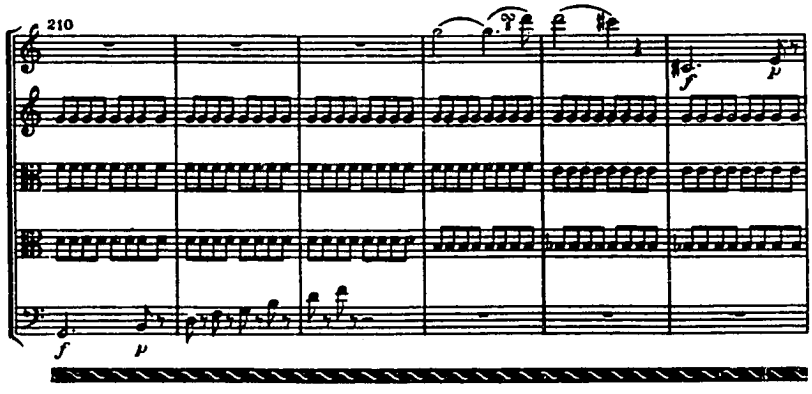


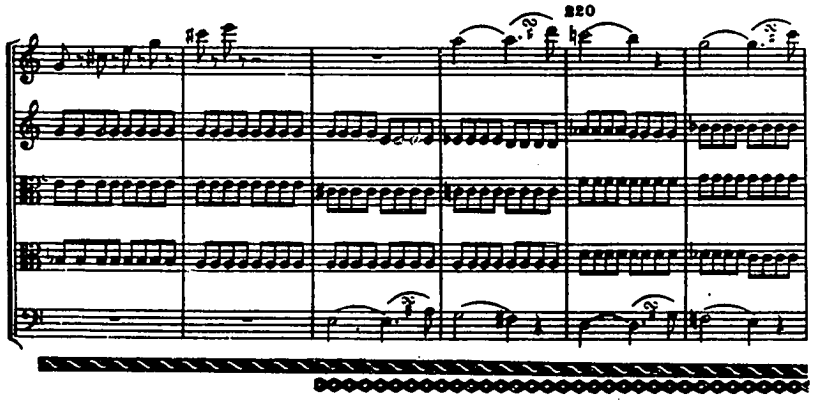


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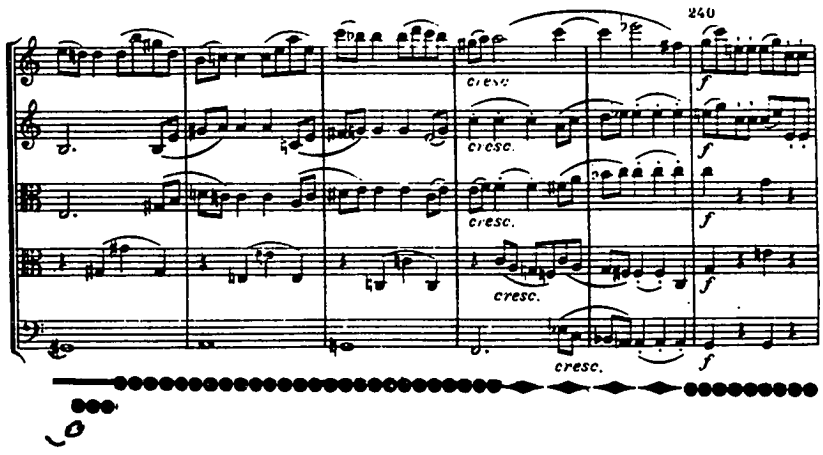




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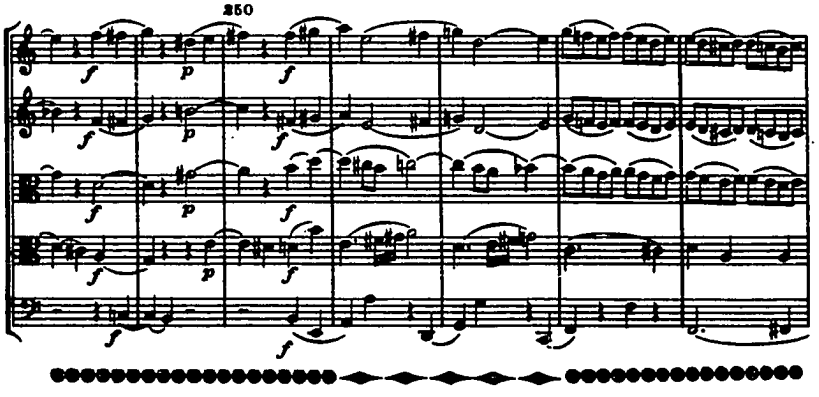




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Transition





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Second group



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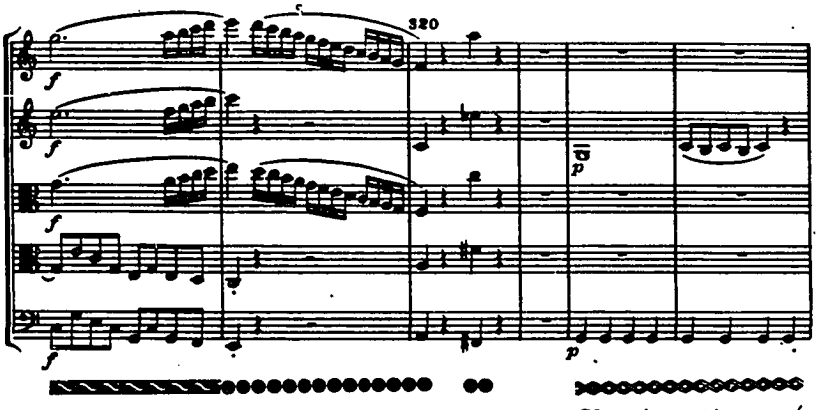
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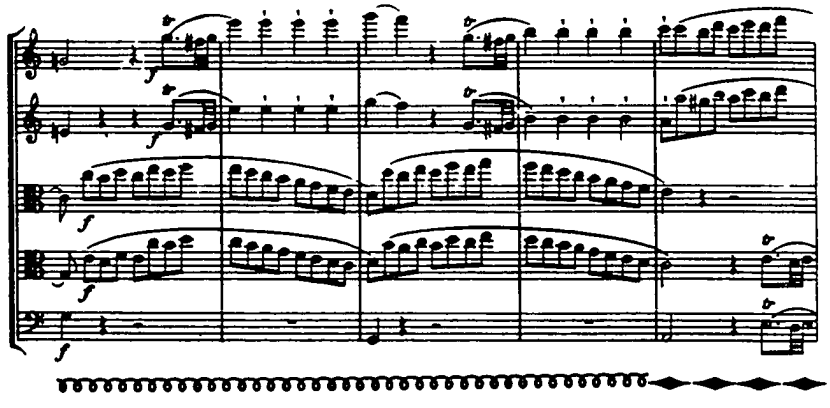
Closing theme (coda)





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Quintet in g, K. 516

W. A. Mozart



First group (tonic)





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"Second theme" and transition



Mediant



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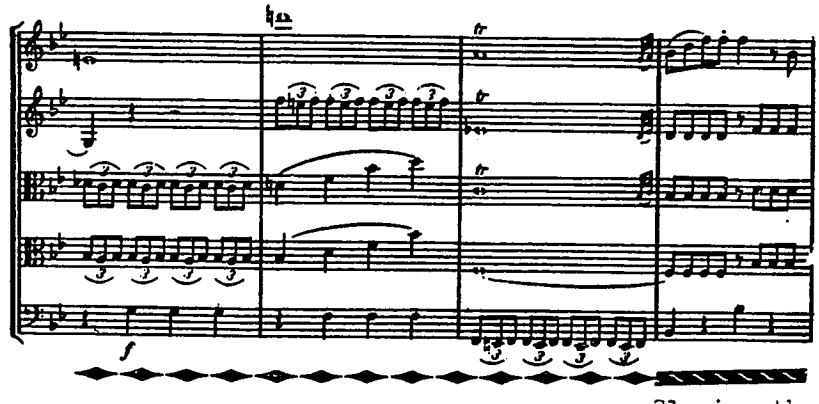




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Closing theme

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d

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Recapitulation





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"Second theme" and transition



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Closing theme



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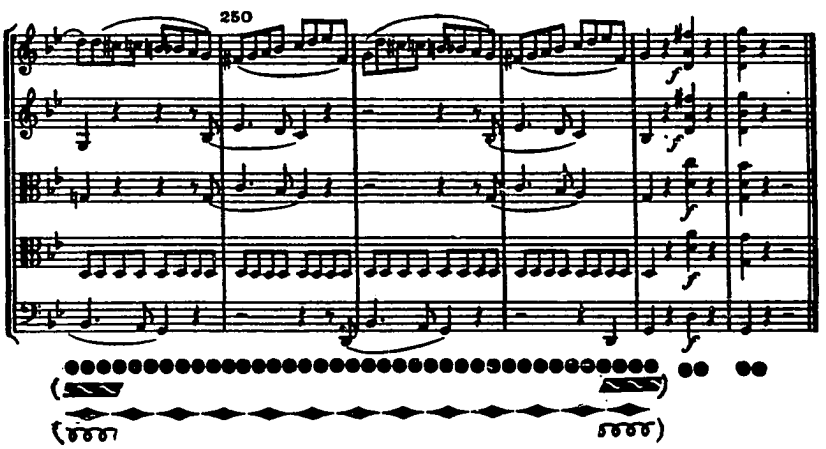


Coda





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Quintet in D, K. 593

W. A. Mozart



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à 2

First group (tonic)





Restatement of first theme and transition

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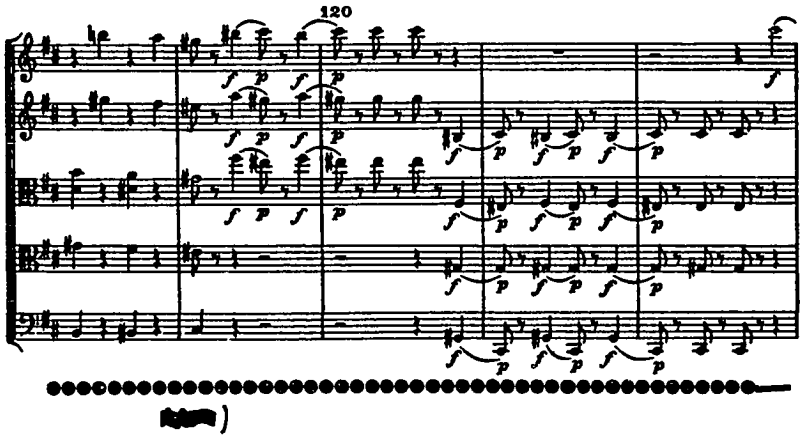
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Recapitulation





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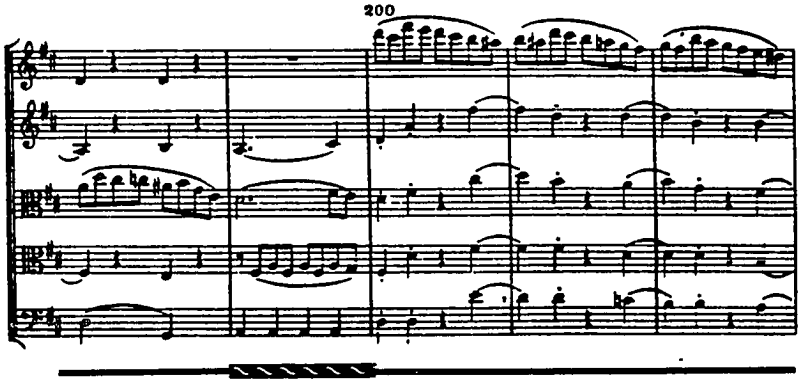




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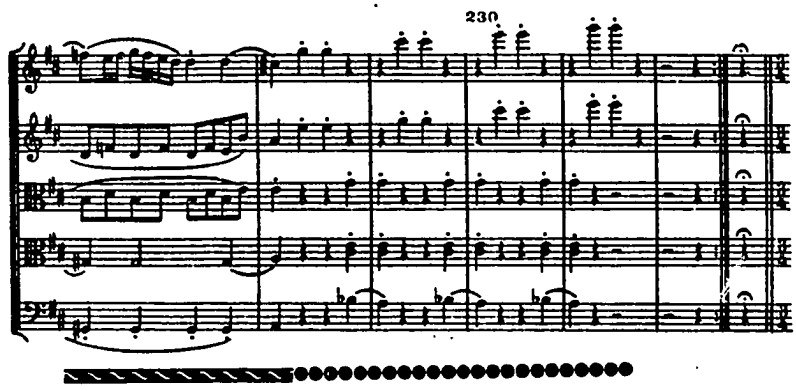


Closing theme

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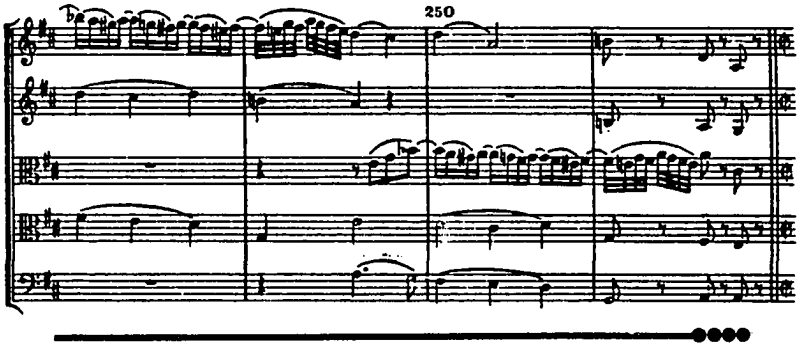
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Quintet in E flat, K. 614

W. A. Mozart



d

First group (tonic)





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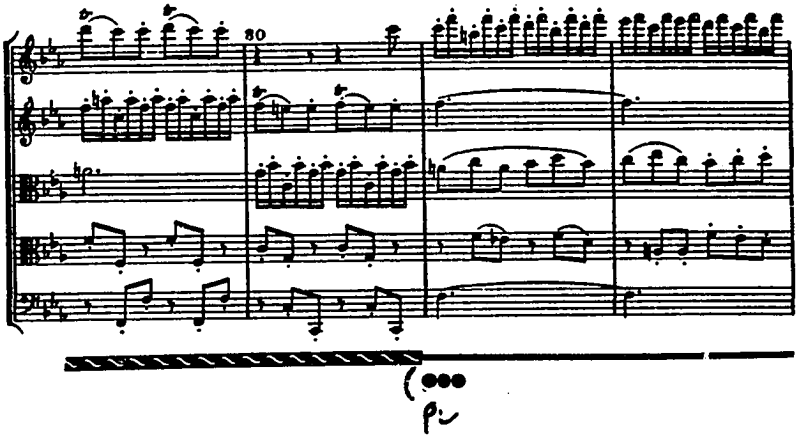


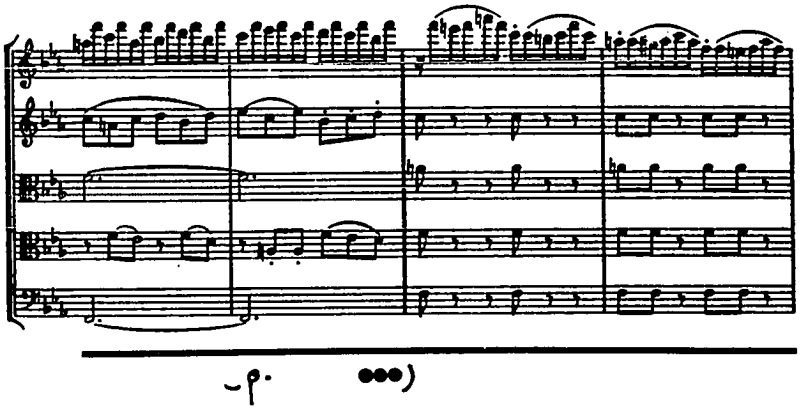
Transition

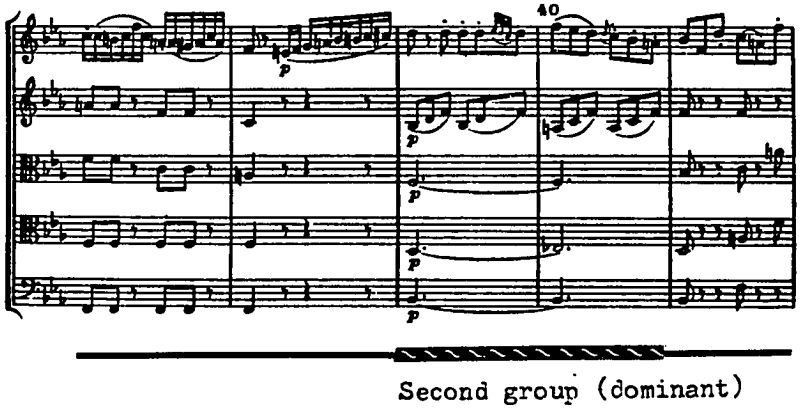




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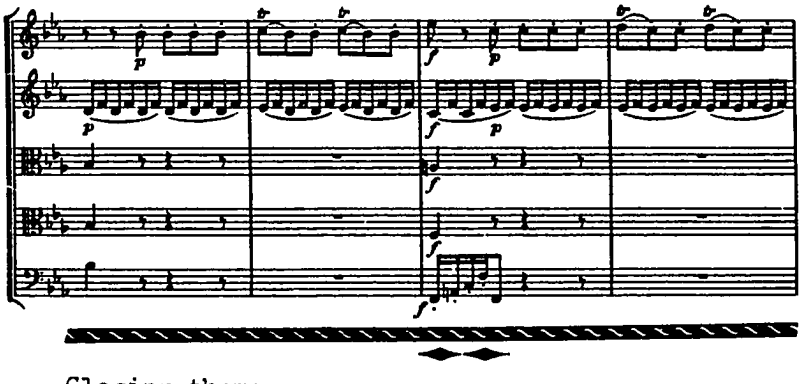


Second group (dominant)

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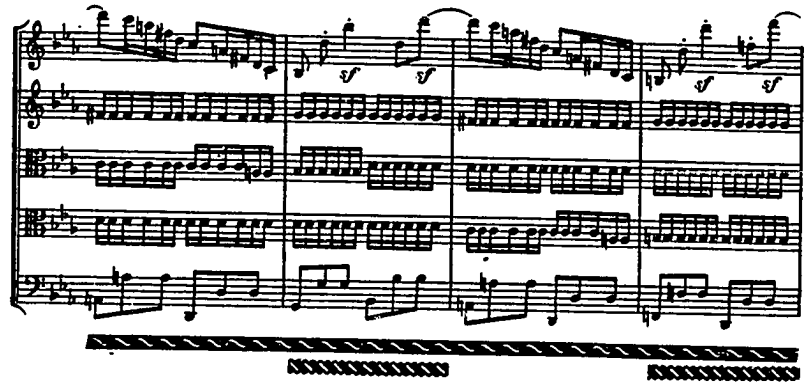
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Recapitulation



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Second group



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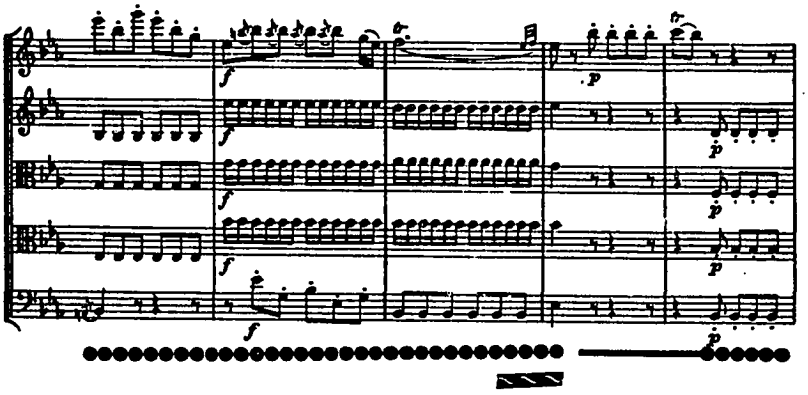


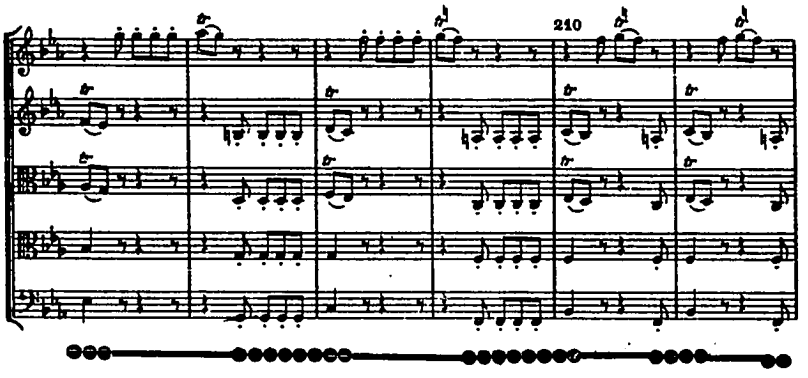


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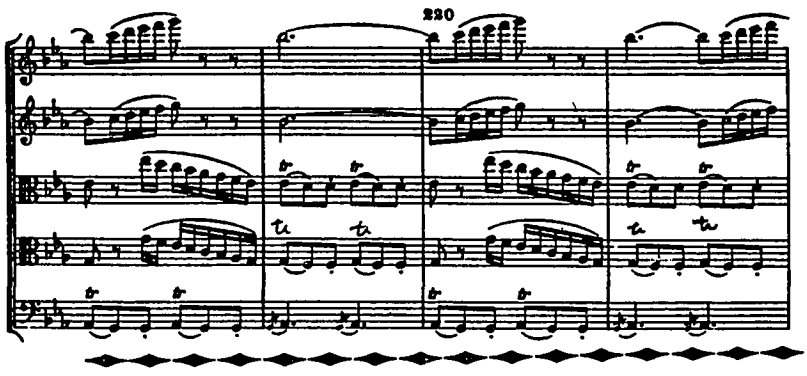






Coda

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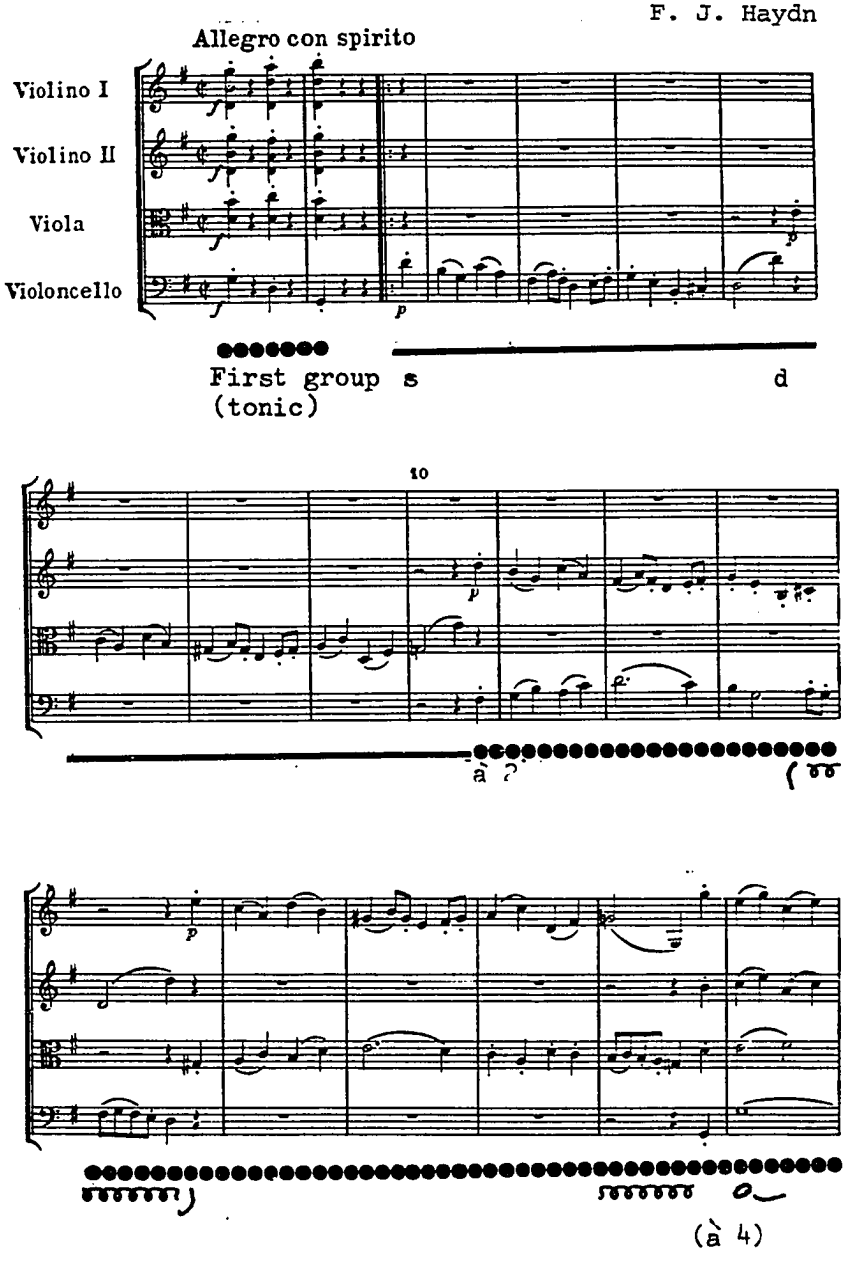




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Quartet in G. Opus 76, No. 1

F. J. Haydn



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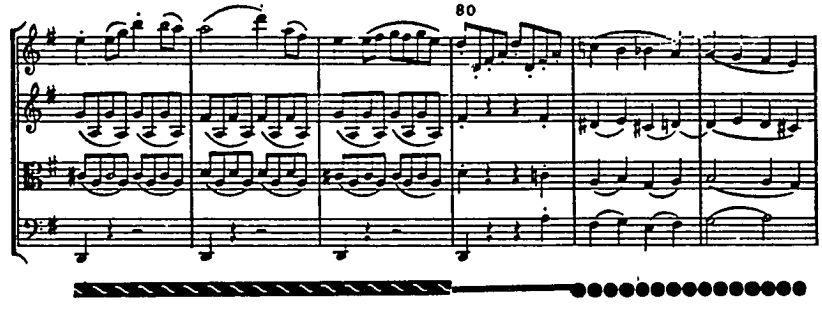


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Closing theme





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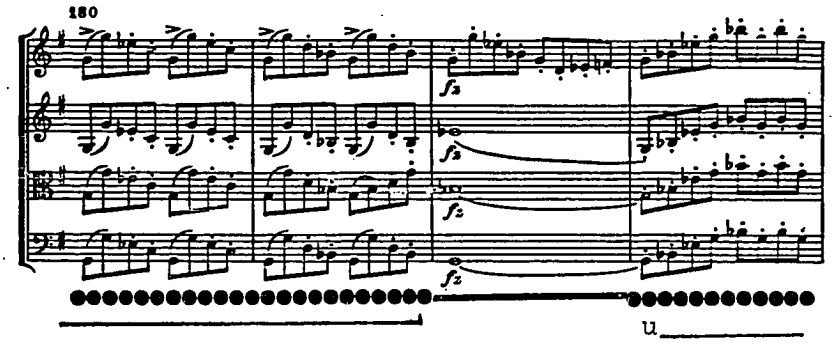




Second group

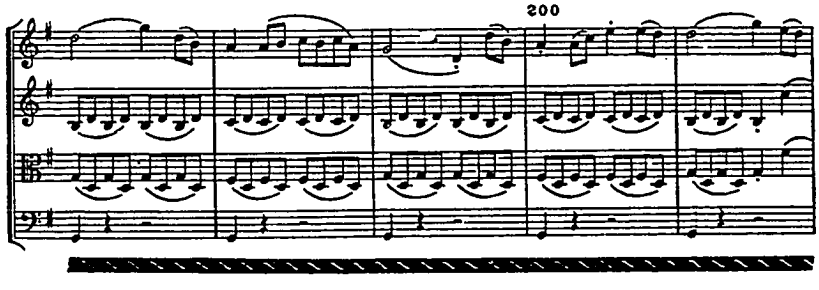


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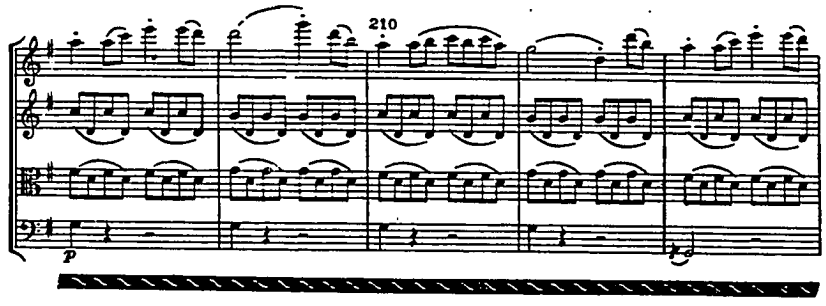






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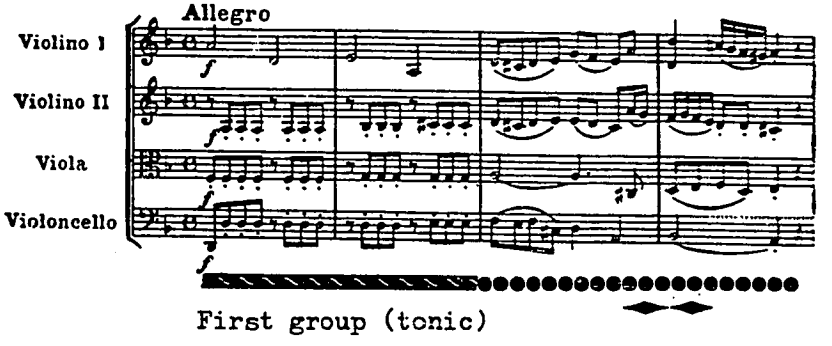




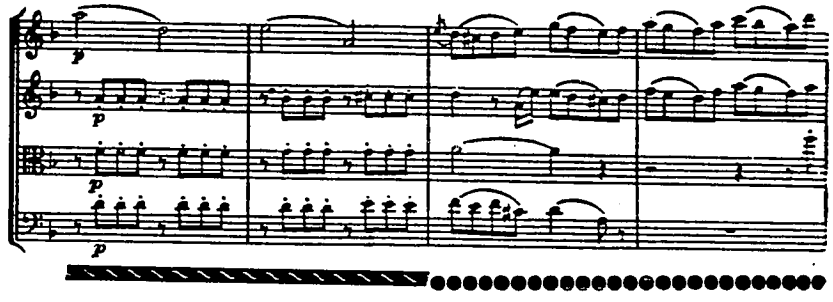
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Quartet in d, Opus 76, No. 2

F. J. Haydn

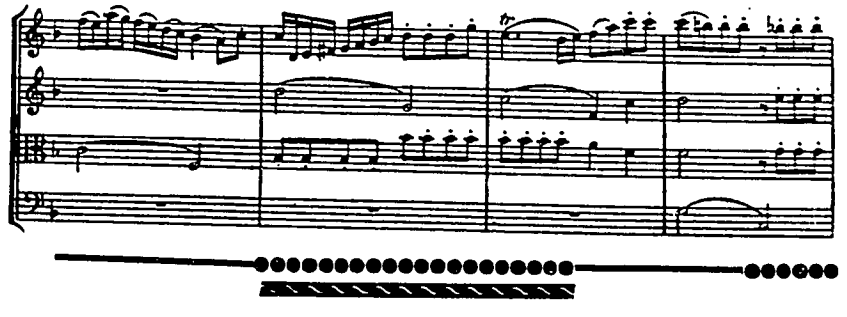


First group (tonic)





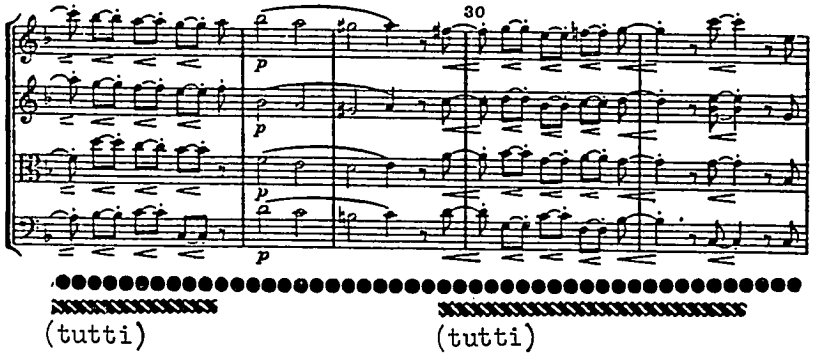
Transition



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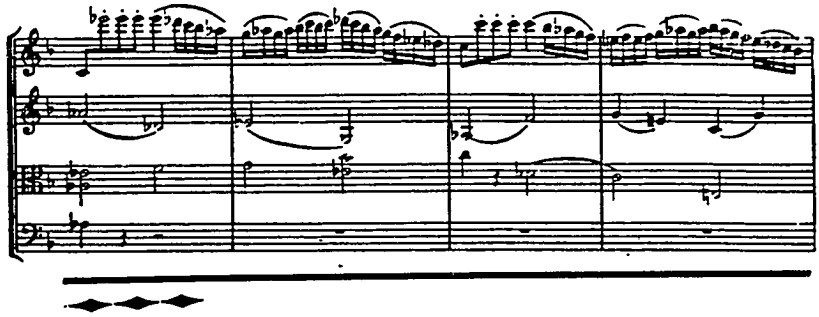








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(mediant major)



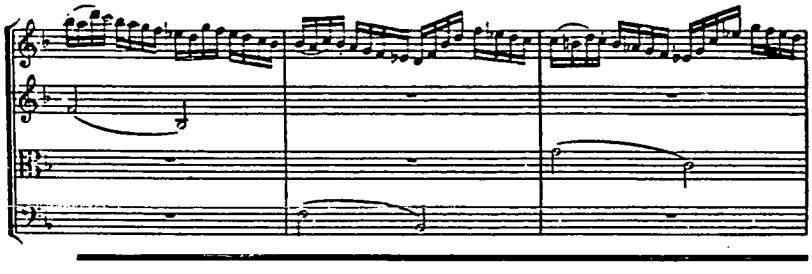
( ) Closing theme

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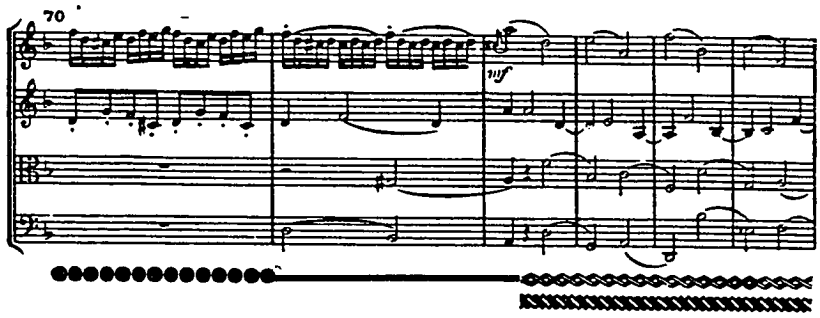






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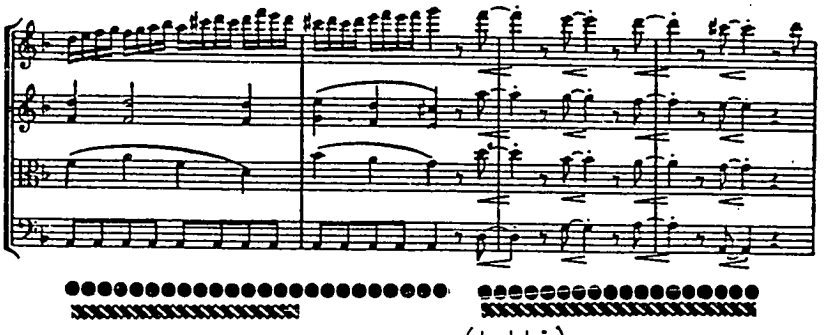


Recapitulation

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(tutti)



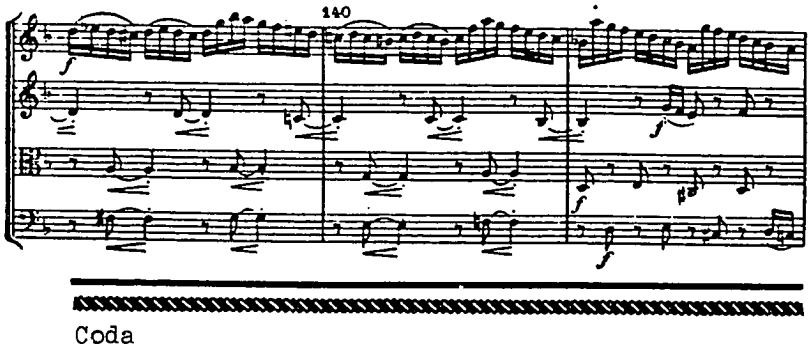
Second group

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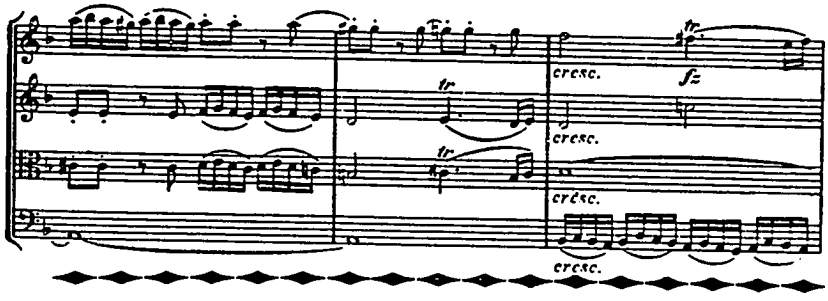




Coda

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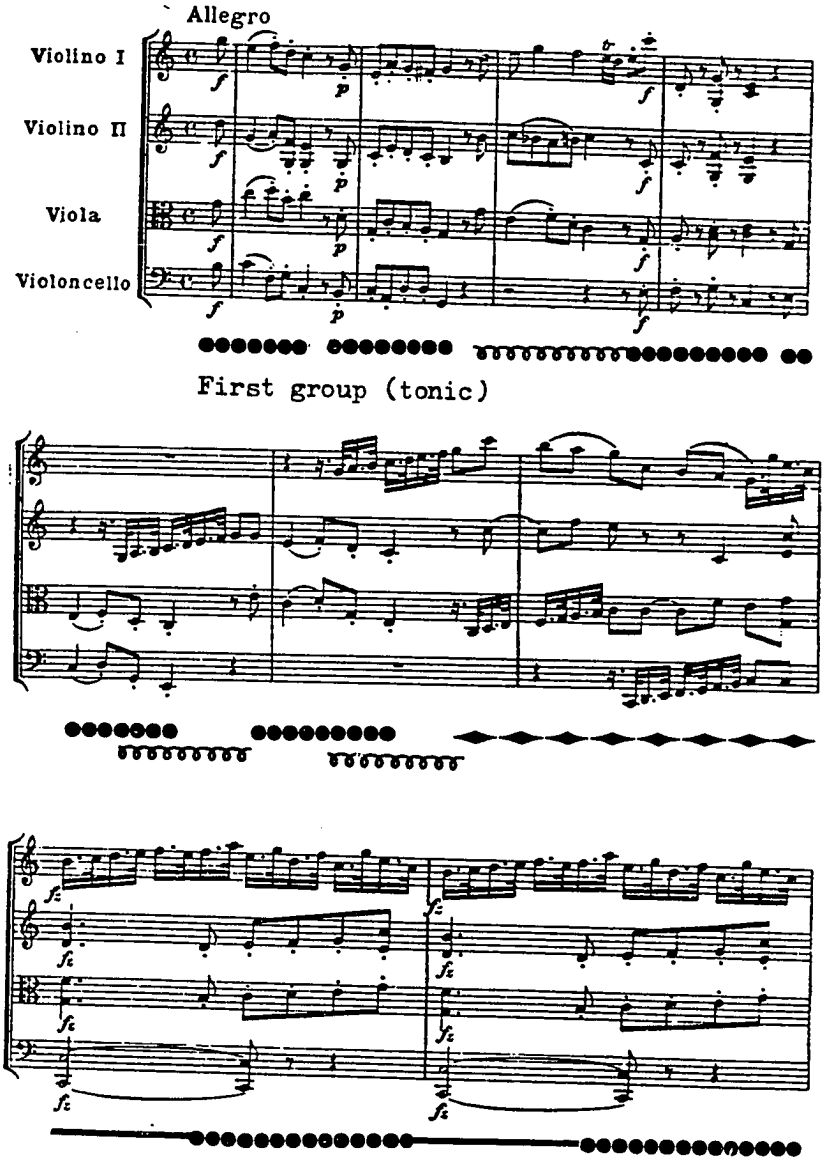




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Quartet in C, Opus 76, No. 3

F. J. Haydn



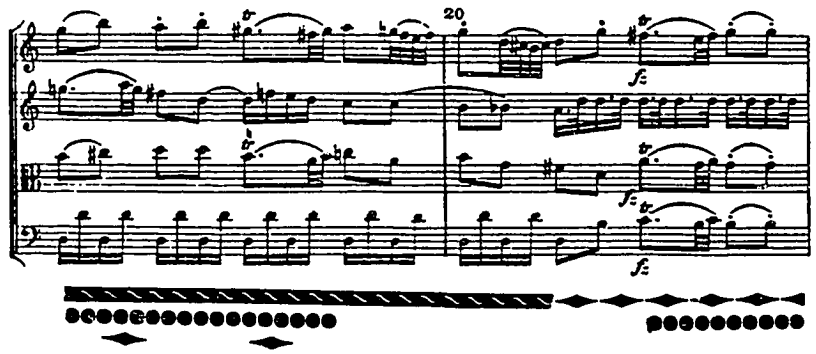
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Transition



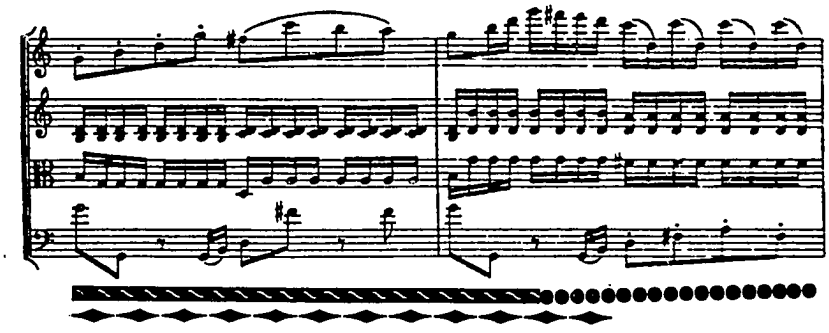


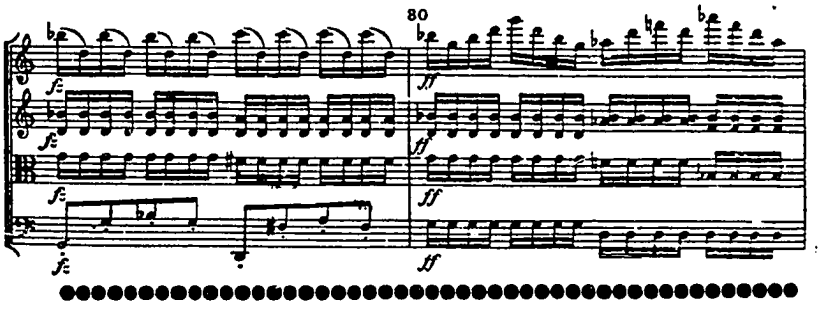
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Second group (dominant)

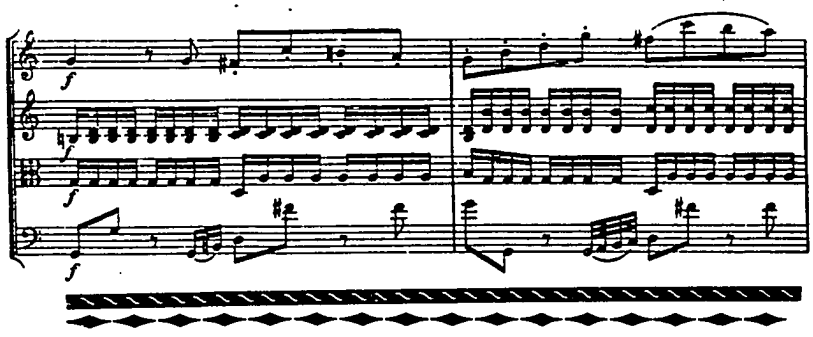




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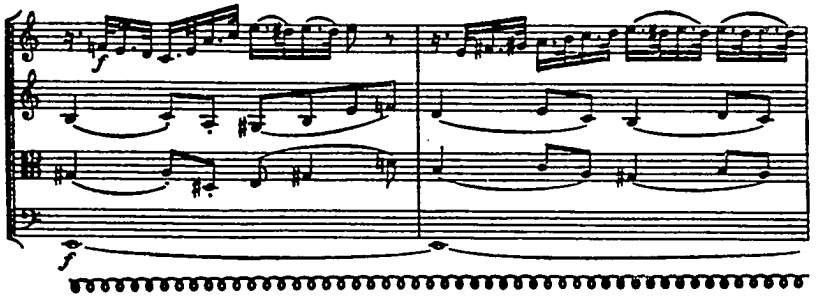




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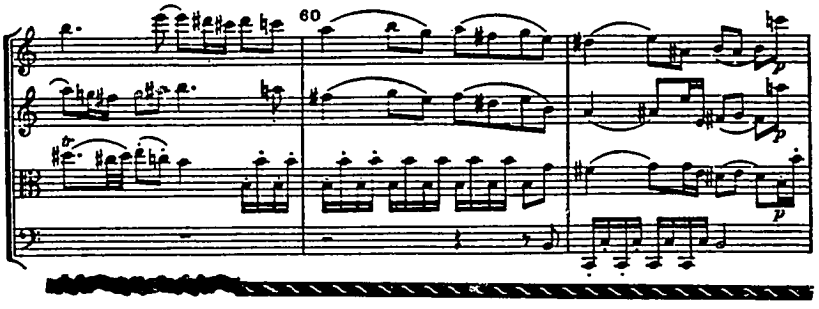




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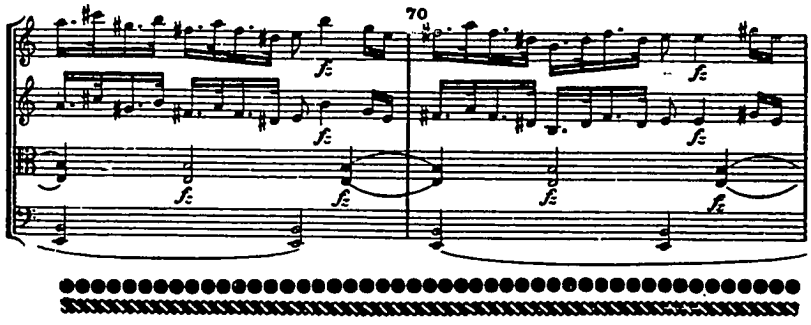




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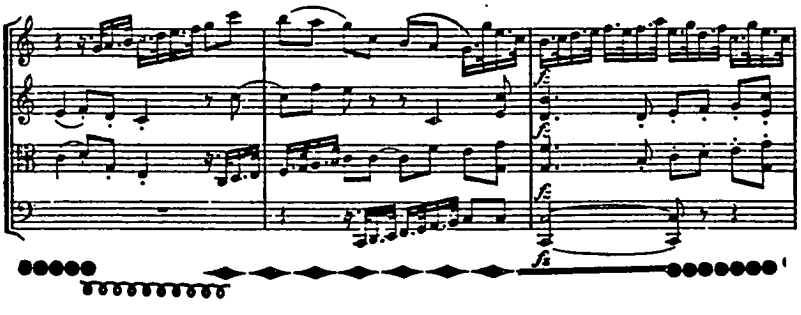
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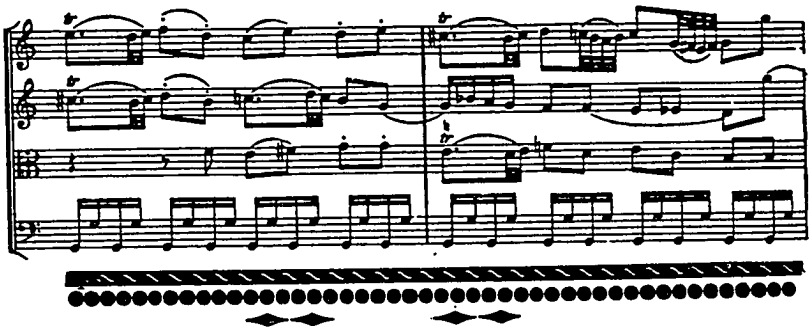


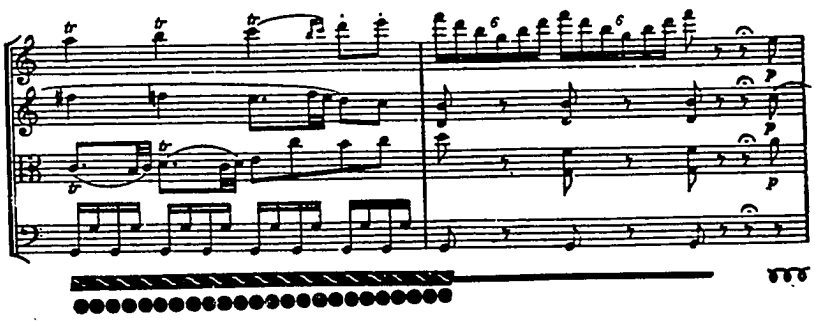


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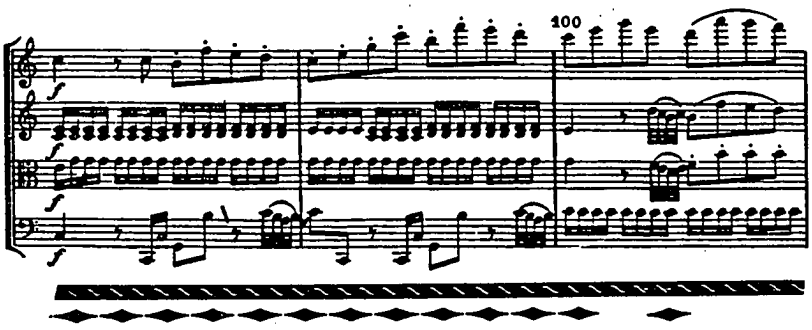






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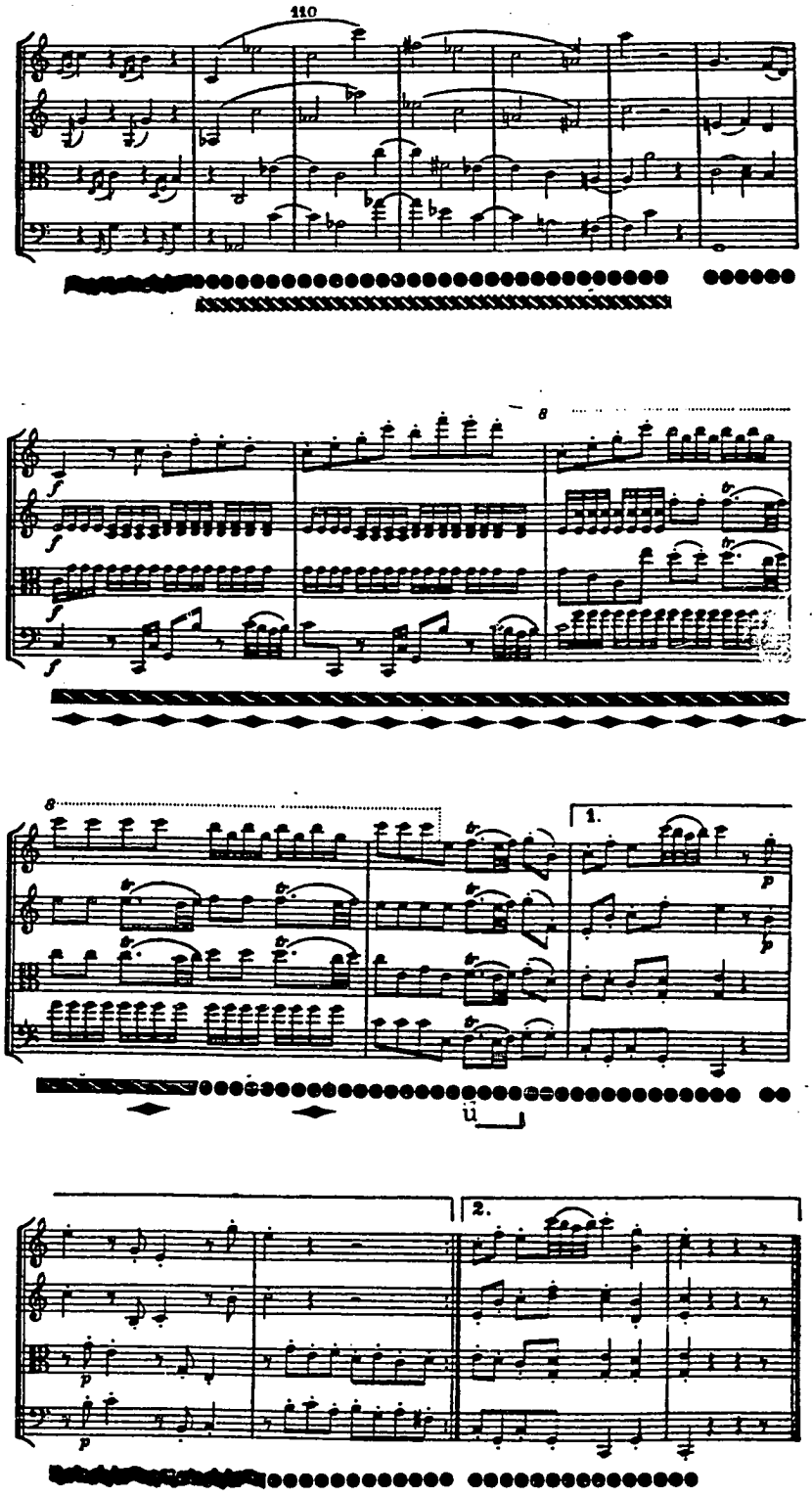


Second group





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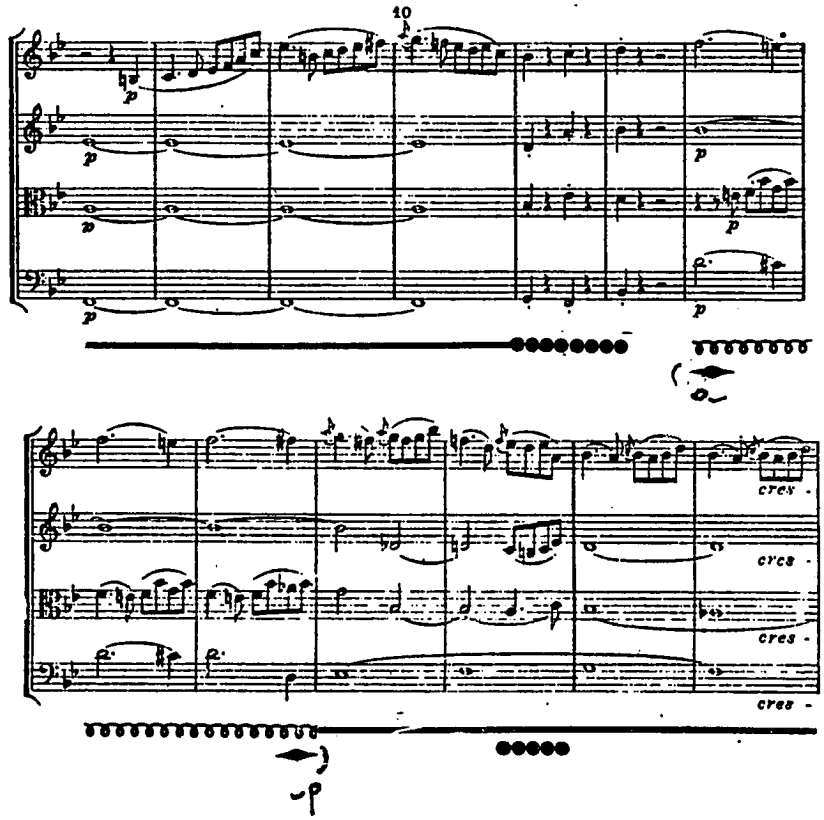
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Quartet in B flat, Opus 76, No. 4

F. J. Haydn



First group (tonic)



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Transition





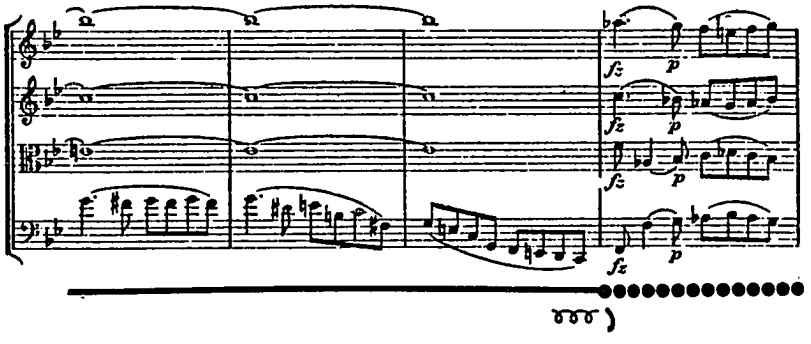


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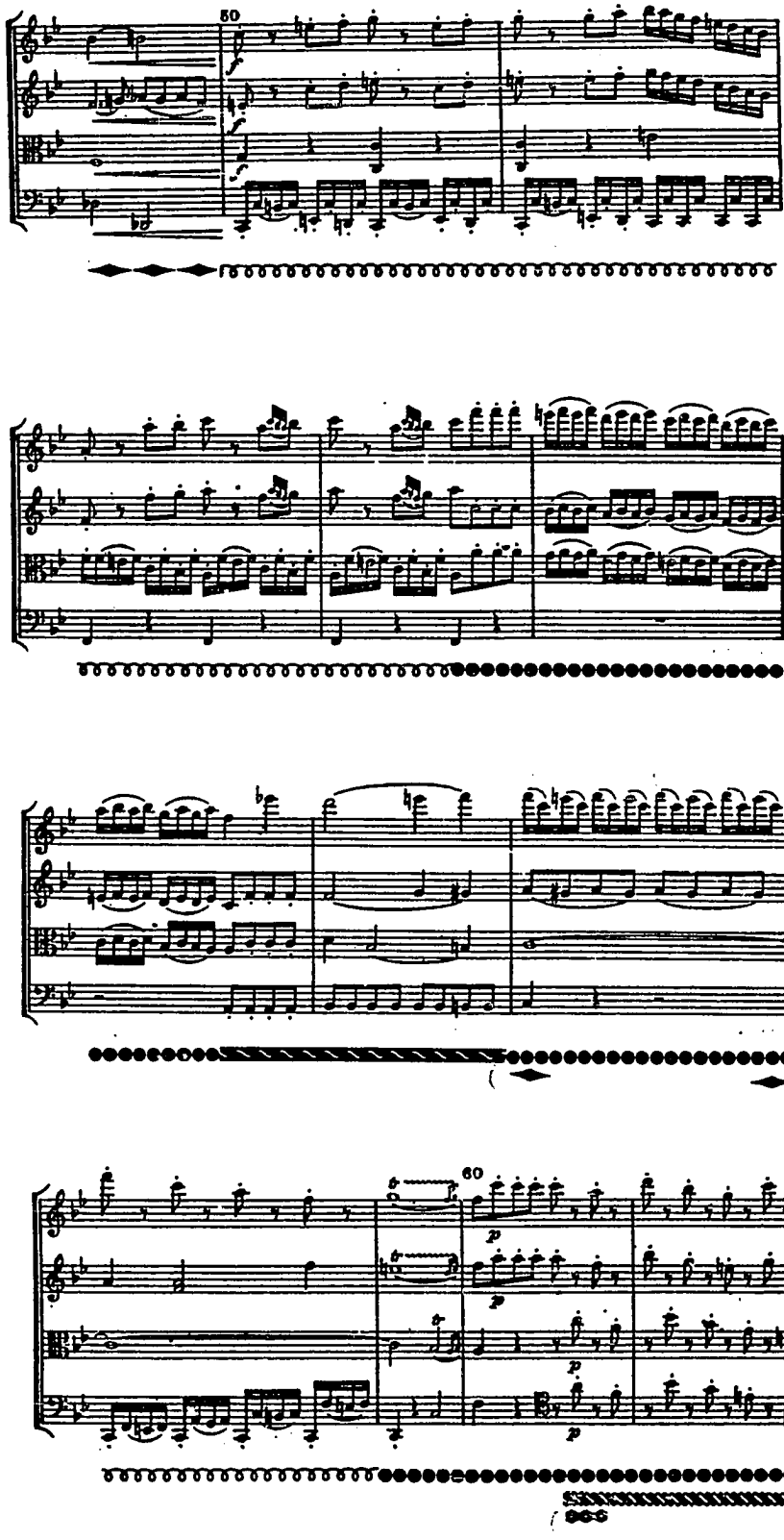


Second group (dominant)





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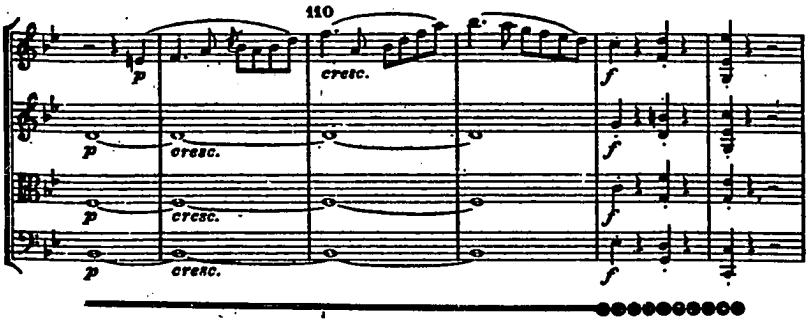




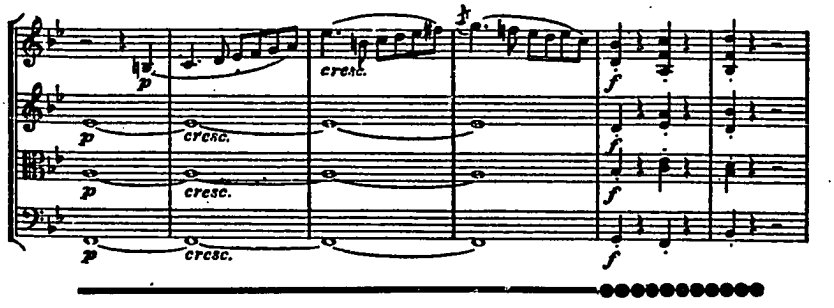




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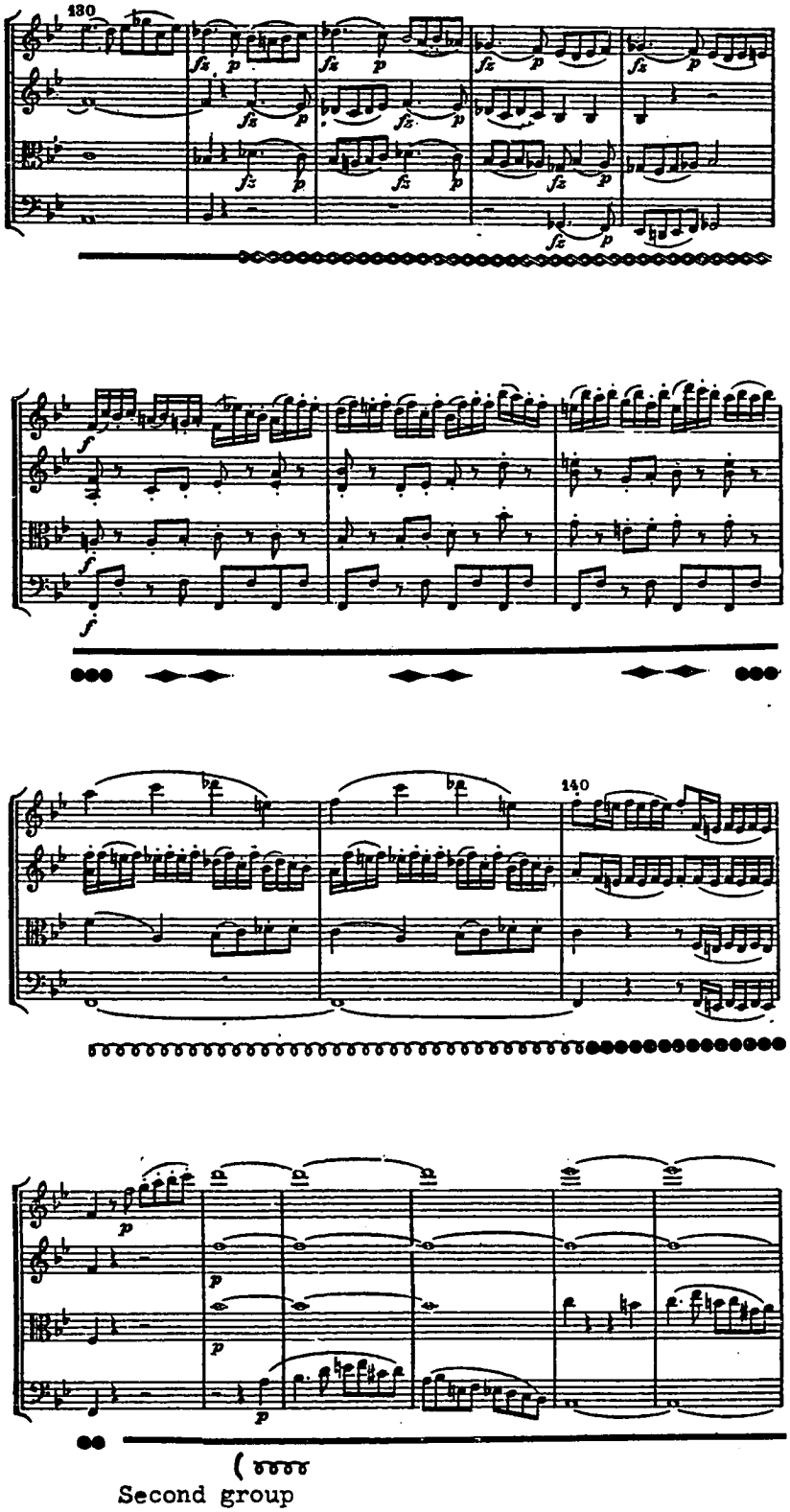
Recapitulation



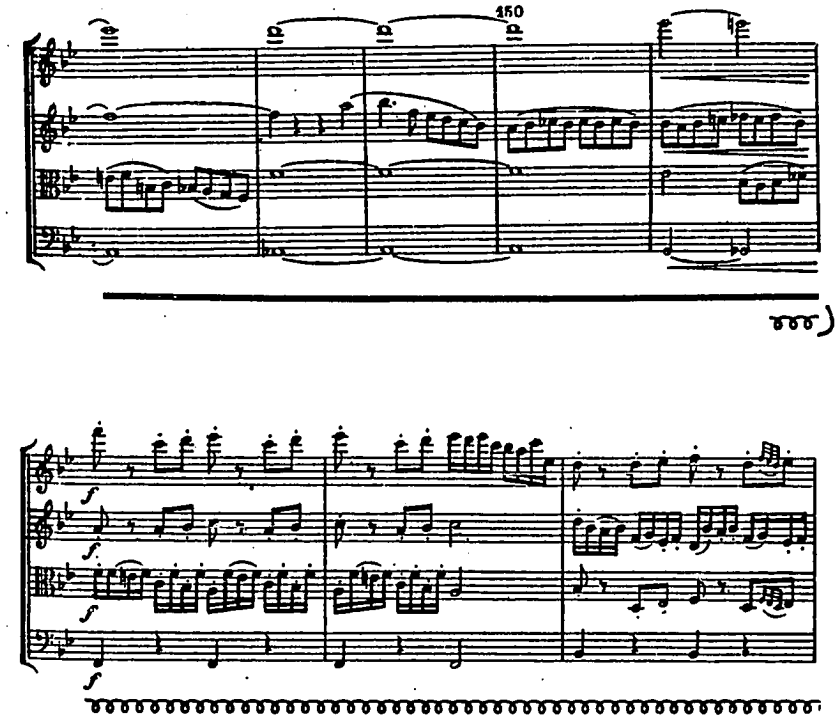




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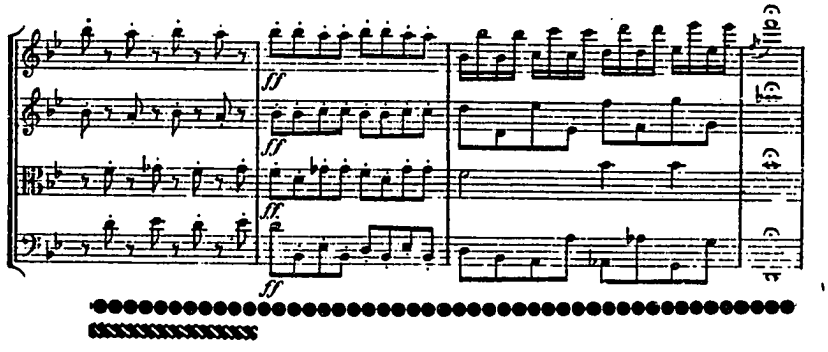


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d

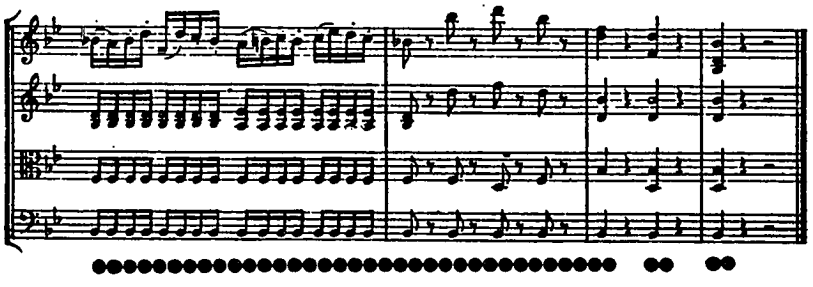




d

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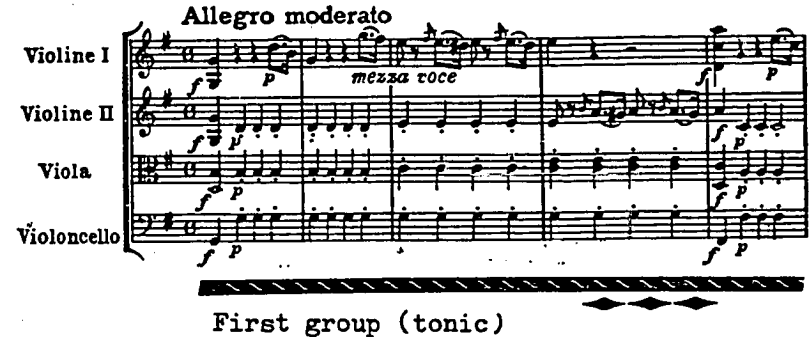




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Quartet in G, Opus 77, No. 1

F. J. Haydn

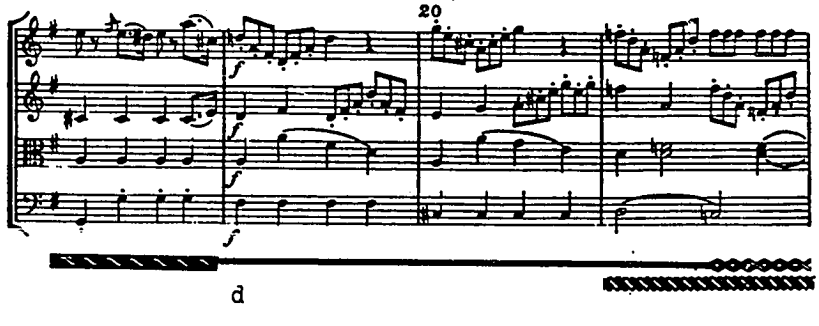


First group (tonic)





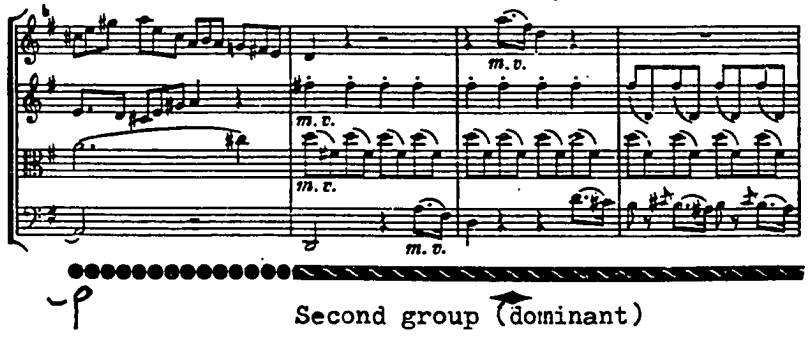
Re-statement and transition



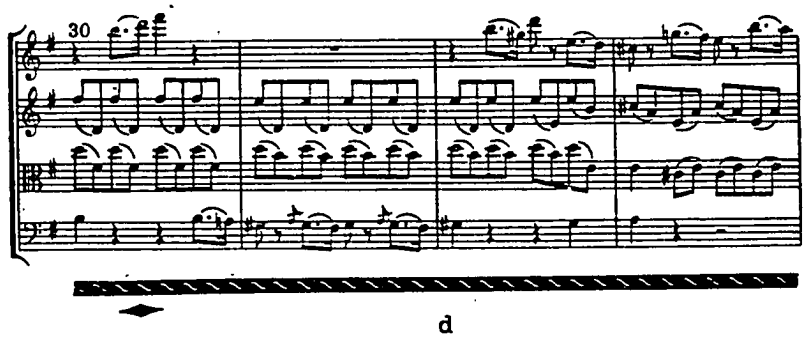
d

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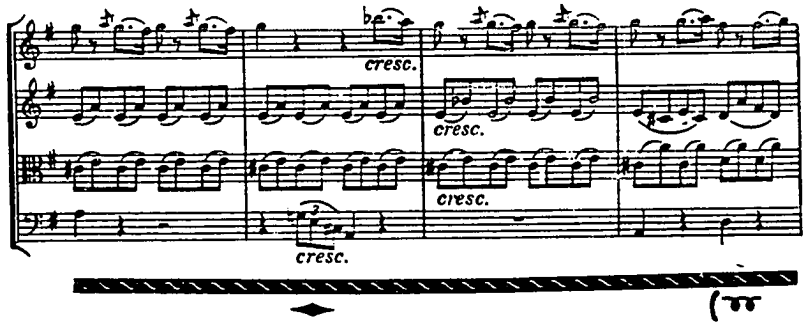




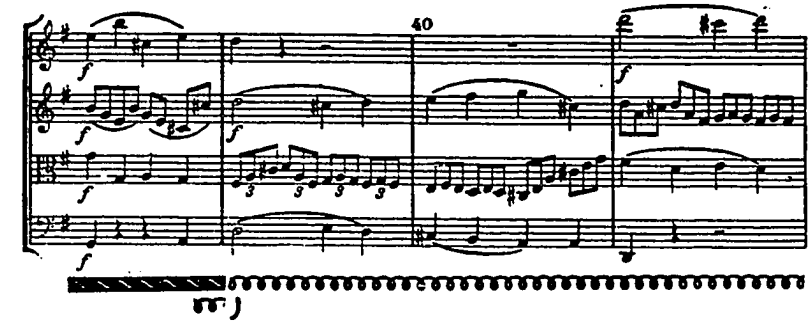
Second group (dominant)



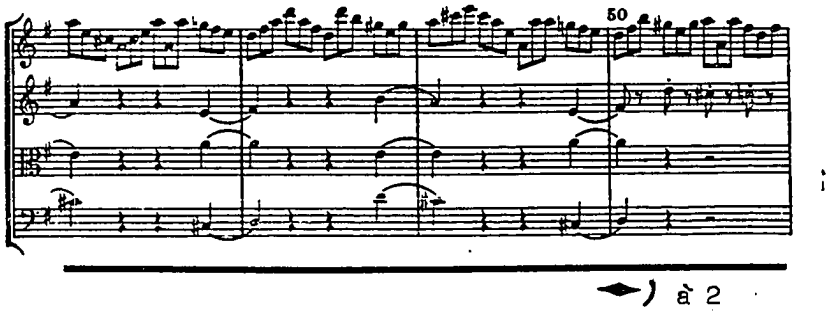
d



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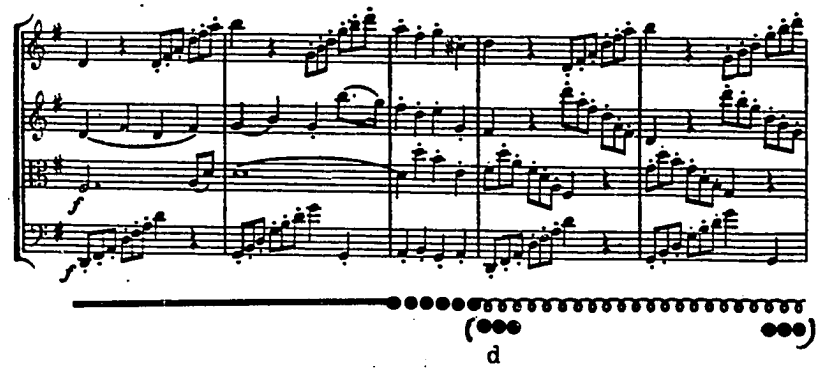




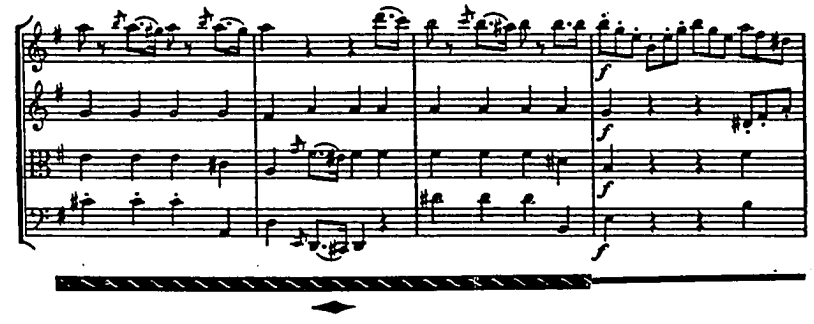




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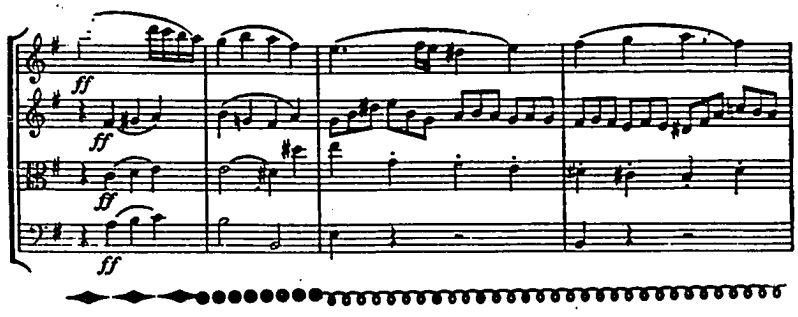




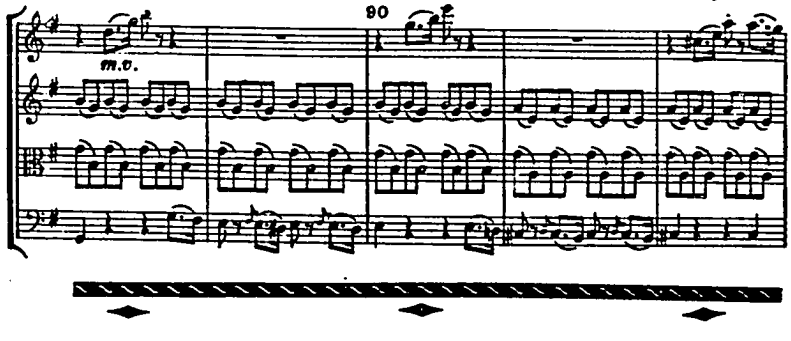


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d





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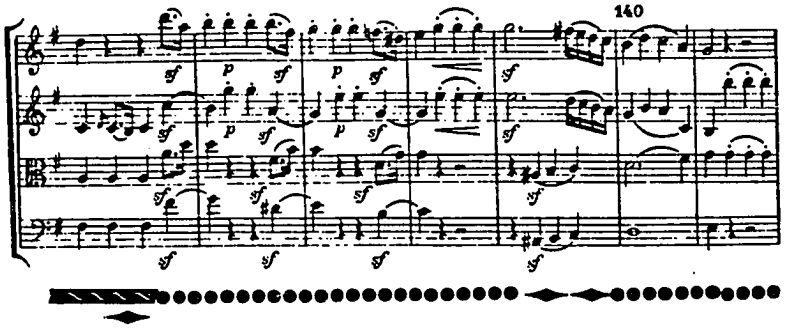




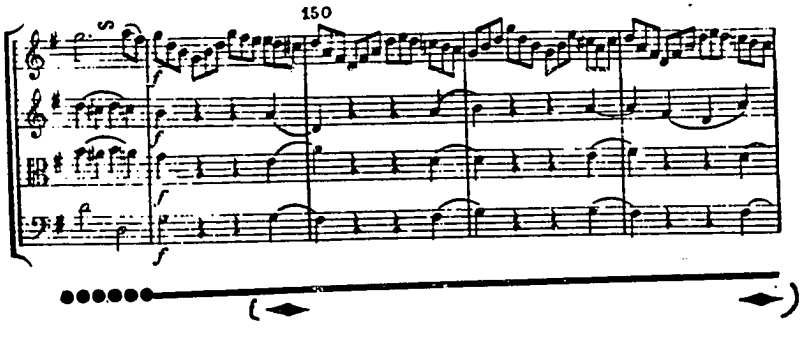


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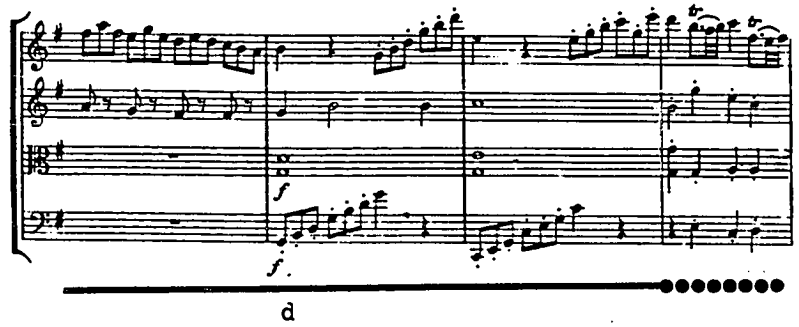


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a 2



d



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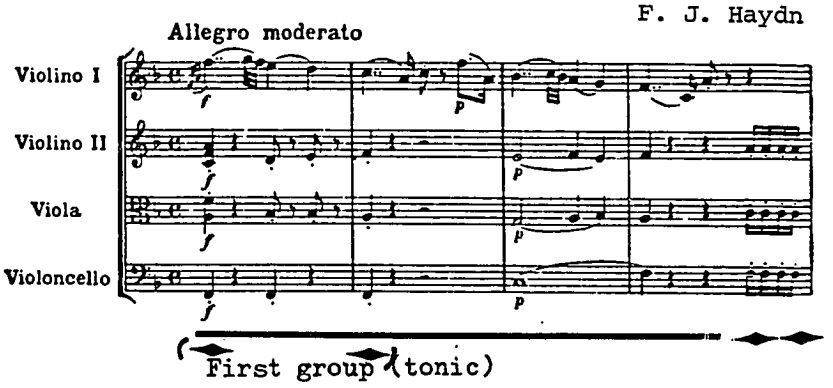
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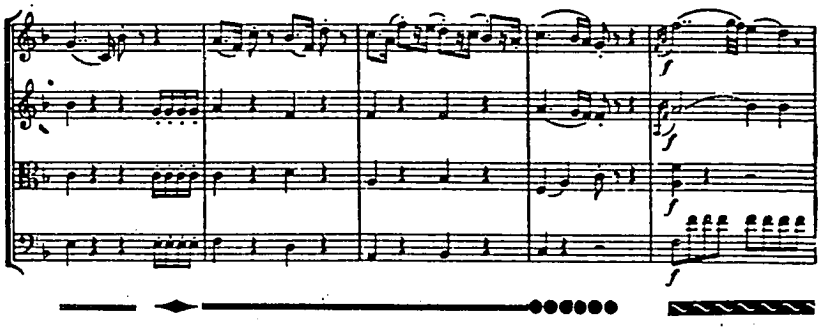


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Quartet in F, Opus 77, No. 2

F. J. Haydn





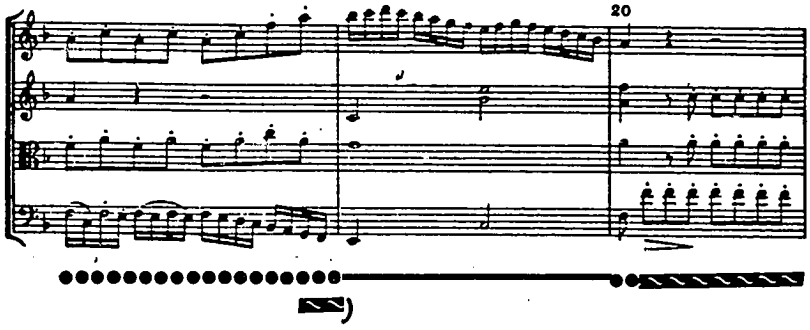


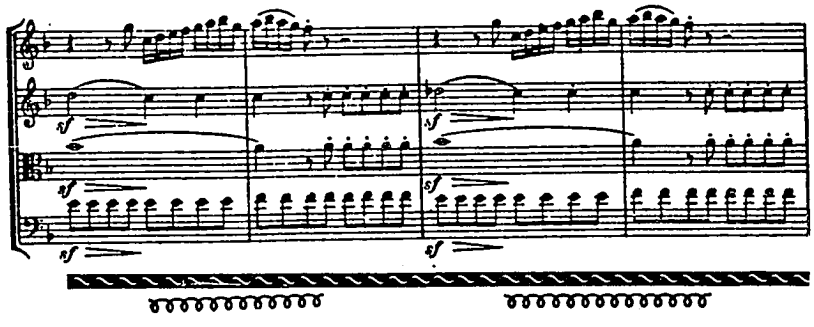
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d

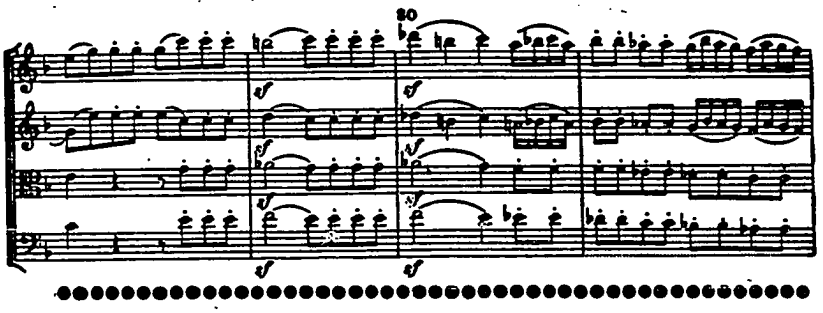
Transition



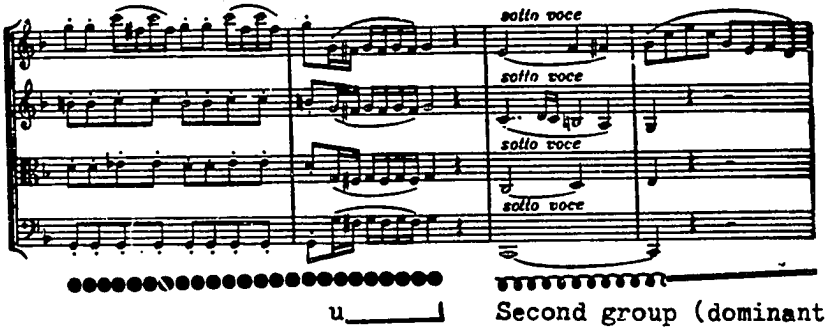




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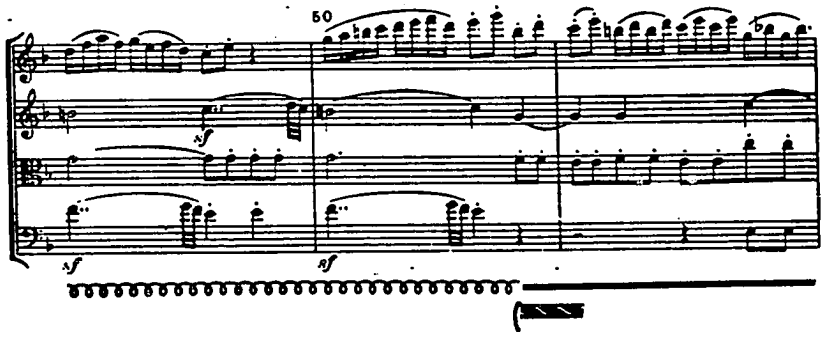


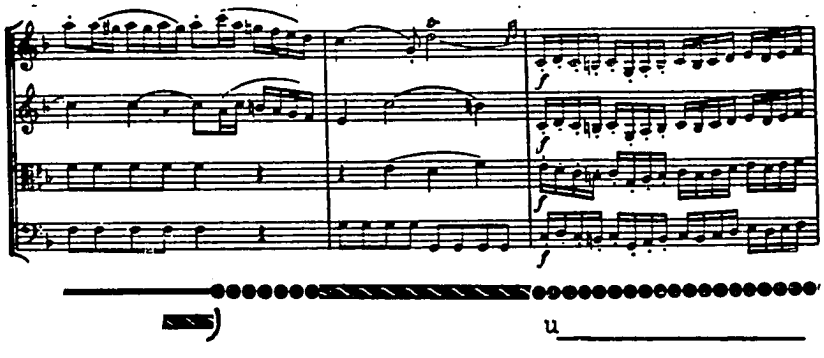




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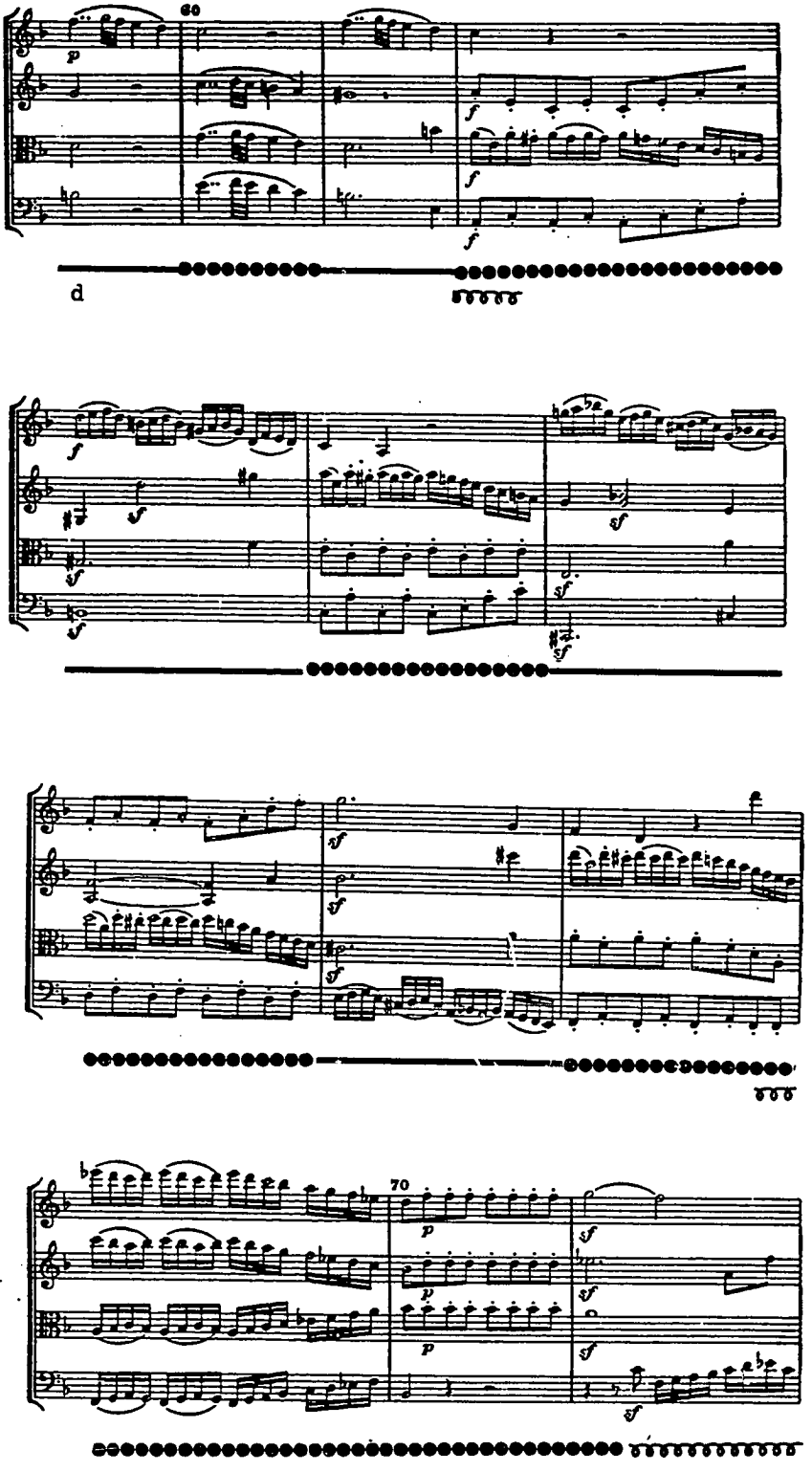








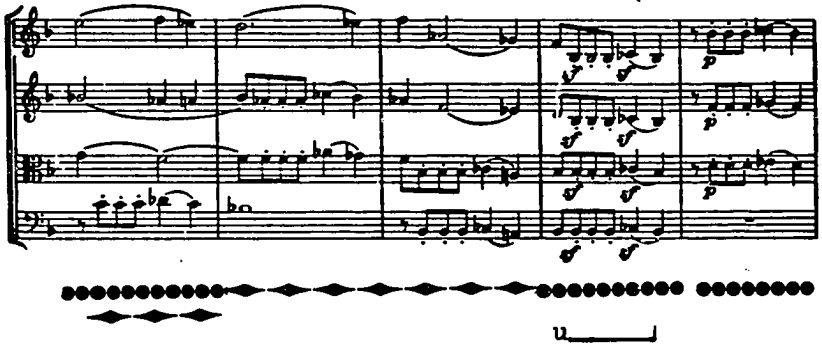
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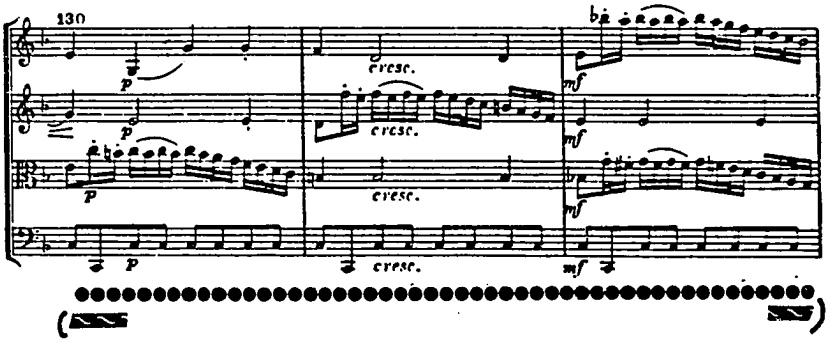


Recapitulation

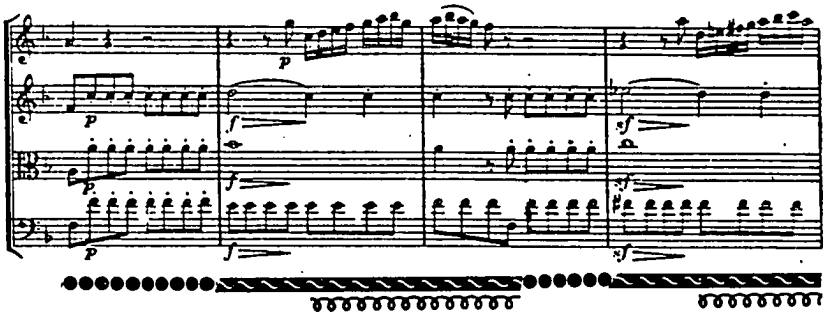


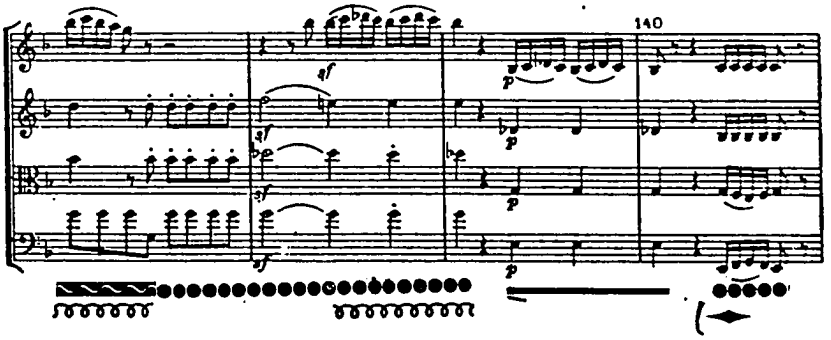
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d
Transition





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Second group





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