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THE FUNCTION OF THE SECOND VIOLA IN THE STRING QUINTETS OF  
WOLFGANG AMADEUS MOZART

by

DANIEL Z. PANNER

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

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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 Musical Arts.

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The idea for this dissertation came to me while listening to a friend practice viola. A violinist, she was preparing for her first public performance on the viola, playing the second viola part of the Mozart G Minor String Quintet. As part of her preparations, she put a practice mute on the viola and played along with a recording of the piece. Even though I had already played the part myself several times, the experience was revealing; it was as if I were looking at the score of the piece with the second viola part highlighted throughout. Hearing the piece in this way, I noticed how frequently the second viola played a role at pivotal moments. This made me begin to wonder more generally about the way Mozart used the second viola, and indeed, about the nature of the differences between a string quartet and a string quintet.

My heartfelt thanks go to my adviser, Professor Ruth DeFord. She patiently showed me how to assemble my information within the framework of an argument. It is no exaggeration to say that without her help, this paper would never have been completed. Thanks also to the members of my supervisory committee: Peter Basquin, Bruce MacIntyre, Daniel Phillips, Ora Saloman, and Bruce Saylor. Finally, thanks go to Peg Rivers in the music department; with her patient advice and help, she has been instrumental in helping me to navigate towards this degree over the years.

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Mozart ultimately demonstrated his mastery of the string quartet with his ten final works in that genre. The six quartets dedicated to Haydn, the "Hoffmeister," and the three "Prussian" quartets are without question some of the most important works in the history of chamber music. Nevertheless, unlike the other great and prolific string quartet composers of the classical period – Haydn and Beethoven – Mozart had musical ideas which he chose to express through a different vehicle, that of the string quintet. At several points in his life, Mozart devoted his attention to the string quintet when there was no obvious external reason for him to do so – that is, no occasion or commission that scholars know of.

Interestingly, Mozart turned to the composition of string quintets at three points in his career, and in each case he had recently finished writing string quartets. Furthermore, Mozart himself testified to the difficulty he faced in composing string quartets. It is reasonable to hypothesize, then, that, in addition to earning some badly needed money, he was spurred to compose for string quintet at least in part by the challenges he confronted in composing for quartet. In other words, the addition of the second viola part allowed Mozart to accomplish what he could not by means of the string quartet. Indeed, some of Mozart's finest achievements in chamber music are contained

in the string quintets.

The presence of a second viola part allowed Mozart to create some of his best works for several reasons:

1) With the addition of a fifth voice, Mozart was able to draw on a vast array of textures and groupings, which were a source of enormous variety and flexibility in the quintets.

2) As part of this increase in textural variety, Mozart uses the second viola line as a vehicle for opening up the textural possibilities of the ensemble. Mozart takes advantage of the viola's ability to move easily between the functions of bass line, inner voice, and melodic instrument, and in this mutability he finds an important key to opening up the possibilities for each member of the ensemble.

3) With the addition of the second viola part, Mozart achieved a tremendous expansion in the dimensions of his structures. These expanded dimensions are a direct result of the increase in textural variety that results from the addition of the second viola. Moreover, there is a close relationship between Mozart's manipulation of the textures of the quintets and other, larger issues of form.

4) While the classical quartet is a kind of conversation

among four independent voices, the quintet offers, as will be seen later, a means of expression that is more operatic and large-scale. Mozart's operatic and dramatic sense found fuller expression in the richer medium of the quintet than in the string quartet.

Mozart composed at a moment in musical history when genres were in flux. The string quartet as we know it today came into being during his lifetime. From the vantage point of the present, the string quartet is clearly the dominant genre of classical chamber music. However, the situation that faced Mozart as he began to compose chamber music looked quite different. For Mozart, the path to the creation of a mature chamber music style led from the string quartet into the string quintet. The addition of the second viola part to the string quartet led Mozart to discoveries that would shape his style in crucial ways.

Before beginning an examination of Mozart's string quintets, it is necessary to consider some of the developments in the nascent field of chamber music that provided the context for the quintets' creation. As early as the mid-16th century, the term "Kammermusik" or "musica da camera" was used to refer to music written for small instrumental ensembles to be performed at court or in private homes. Throughout the seventeenth century, instrumental music came to assume greater prominence in the musical life of Europe, a trend that coincided with the development of the modern violin and related instruments. Pieces were written for an enormous variety of instrumental groupings, and by the middle of the eighteenth century, the term "chamber music" embraced a vast array of works employing different instrumentations and styles. Of course, the middle of the eighteenth century also marks a time of fundamental stylistic evolution, with music which we would now characterize as baroque or galant mingling with the earliest works of the classical period; the diversity that characterized the field of chamber music was closely bound up with these larger shifts. The term "chamber music," then, embraced a wide variety of works in the mid-eighteenth century.

<sup>1</sup> Christina Bashford, "Chamber Music," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), vol. 5, pp. 434-437.

<sup>2</sup> Karl Geiringer, "The Rise of Chamber Music," in *The New Oxford History of Music, Volume VII*, ed. Egon Wellesz and Frederick Sternfeld (London: Oxford University Press, 1973), p. 515.

Most Austrian chamber music works of the 1760s and 1770s were simply designated "divertimento," regardless of the size of the ensemble or the character of the music. Other titles used less frequently include quartet, cassation, nocturno, partita, quintet, serenade, sonata, and trio.<sup>1</sup> In Italy the term "sonata" performed a correspondingly broad function.<sup>2</sup> Not only were the categories within the field of chamber music blurred, but there were also no hard and fast distinctions between chamber music and orchestral music. In the case of many works from this period, it is unclear exactly what kind of ensemble – orchestral or chamber, with or without continuo – would have been called for.

Such ambiguity complicates the task of tracing the evolution of the string quartet and quintet. Four-part string writing can be found in many works not labeled "string quartet," such as the Italian *sonata*, *concerto a quattro*, and *sinfonia*, and the French *sonate en quatuor* and *ouverture a quatre*, but such works were probably played by chamber orchestras and might have included a keyboard continuo. It is only with the op. 9 of Joseph Haydn that the string quartet came to be formalized and stabilized as a genre.<sup>3</sup> Yet out of this variegated background a clearly

<sup>1</sup> James Webster, "Towards a History of Viennese Chamber Music in the Early Classical Period," *Journal of the American Musicological Society* 27 (1974), pp. 218-9.

<sup>2</sup> Bashford, "Chamber Music," p. 437.

<sup>3</sup> Cliff Eisen, "String Quartet," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), vol. 24, p. 585. See also Alfred Einstein, *Mozart: His Character, His Work*, (London: Oxford University Press, 1961), p. 170.

defined set of chamber music genres arose, so that by 1780 the indiscriminate use of the terms Partita and Divertimento gave way to more specific titles that clearly designated the configuration of the ensemble required for each piece.

Instrumentation rapidly became one of the prime methods of classifying pieces; whereas works were formerly entitled "Divertimento a 3" or "Sonata a 4," by 1780 the number of players provided the title of each piece (trio, quartet, quintet). Along with this new specificity in naming came several other stylistic features that characterized chamber music after 1770. Composers took advantage of the greater abilities of solo players and wrote in a more virtuosic style, with flexible melodies, ornamentation, and rhythmic freedom. Works also began to feature the use of a solo violoncello for the bass line, and the basso continuo became increasingly uncommon.<sup>7</sup>

This rapid decline in the use of the basso continuo, which had been a feature of nearly every work of chamber music for the previous 150 years, is closely linked with the rise of the string quartet and string quintet. One of the most important factors in this evolution was the increasing use of the fortepiano in place of the harpsichord in the second half of the eighteenth century. Unlike the harpsichord, with its soft timbre which filled

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<sup>7</sup> Webster, "Towards a History," p. 247.

<sup>8</sup> R. Hickman, "The Nascent Viennese String Quartet," *Musical Quarterly* lxxvii (1981), p. 193-202.

in the unrealized inner voices of a work, the fortepiano was simply too loud and obtrusive.' As a result, rather than writing just the upper and lower voices of a work and relying on continuo players to realize the bass line, composers began to specify the inner voice parts of ensembles as well; this in turn made the use of the viola and the predominance of the string quartet near necessities. The viola represented a natural solution to the problem of inner voice writing raised by the lack of a harpsichord. The viola blends with the violin and cello, but at the same time its own distinct timbre creates clarity and variety in the texture.

The development of the string quintet as a distinct genre coincided with and is linked with that of the string quartet. The term string quintet is generally applied to works dating from after the middle of the eighteenth century; the earliest examples of the genre – usually entitled "Divertimento," as was the case with string quartets – date from Austria in the 1750s and 1760s. Again, like the string quartet, the earliest examples of the string quintet are closely bound up with symphonic music of the time. Indeed, due to the more lush sonority of the five-part ensemble, the earliest works for the genre are often symphonic in style. The quintet did not consistently attain its modern configuration and title

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<sup>9</sup>Geiringer, "The Rise of Chamber Music," p. 516

until the 1780s.<sup>9</sup> The earliest examples of these quintets are dominated by a concertante style of writing; the first violin and first viola alternate playing the thematic material, accompanied by the remaining three instruments.<sup>10</sup> Probably the best-known composer in this genre before Mozart was his slightly older contemporary Luigi Boccherini, who wrote numerous quintets for two violins, viola, "alto violoncello" and violoncello. Other composers who contributed to the literature for the quintet configuration included Ignaz Pleyel, Franz Anton Hoffmeister, Karl Ditters von Dittersdorf, Florian Leopold Gassmann, Johann Baptist Vanhal and Michael Haydn.<sup>11</sup>

It is against this background of rapid change that Mozart began composing chamber music. Mozart's compositions for string quartet fall into distinct early and late periods, made up of works composed before 1773 and after 1785, respectively. Mozart's earliest essays in the string quartet genre (K. 80 and 136-138) are essentially string symphonies; the quartet divertimenti of K. 136-138 were probably written to serve as a portfolio of works for the young Mozart in his quest for a post during his Italian journey. The next group of quartets (K. 155-160) was written at the end of 1772 during another Italian sojourn, and these mark Mozart's shift from string symphonies to

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<sup>9</sup> Cliff Eisen, "String Quintet," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), vol. 24, p. 595.

<sup>10</sup> Einstein, *Mozart: His Character, His Work*, p. 189.

<sup>11</sup> Eisen, "String Quintet," p. 595.

true string quartets in the sense that they were intended to be performed by one player on a part, without a basso continuo. Again, they may well have been written to serve as part of a portfolio to show prospective employers, and as such, they reflect the strong influence of prevailing Italian compositional tastes.<sup>12</sup>

The next group of six quartets (K. 168-173) came shortly thereafter in the summer of 1773, during yet another journey to seek employment, this time in Vienna. Shortly before this, Joseph Haydn had published his six string quartets op. 20. Mozart was a deep admirer of Haydn, and he studied the older composer's work closely and was influenced by it. The question of the degree to which Mozart's compositions demonstrate that influence, however, is a matter of dispute.<sup>13</sup> Whatever their merits as compositions, and whatever sources of influence they reflect, these works failed to gain Mozart a post in Vienna, despite their reliance on a style that was favored by Emperor Joseph II.<sup>14</sup>

Mozart's early string quartets share several defining

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<sup>12</sup> Maynard Solomon, *Mozart: A Life* (New York: Harper Collins, 1995), p. 81.

<sup>13</sup> This dispute is examined in the article by A. Peter Brown, "Haydn and Mozart's 1773 Stay in Vienna: Weeding a Musicological Garden," *The Journal of Musicology* 10, pp. 192-230. Brown believes the influence of Haydn on the early work of Mozart is overstated. He argues that every element of the quartets K. 168-173 that is thought to derive from Haydn has a precedent in Mozart's work or can be found in the works of many Viennese composers; on page 220 of that article, he writes, "the interrelationships proposed are in their totality unconvincing."

<sup>14</sup> Solomon, *Mozart: A Life*, p. 108.

characteristics.<sup>32</sup> The works tend to be light of character, as befits pieces written to win employment (most patrons would probably be reluctant to hire a composer who produced too much gloomy music). Accordingly, with the exception of K. 173, all of the quartets are in major keys. Of the thirteen slow movements contained in these two sets of pieces, only five are in minor keys (the slow movement of the lone minor string quartet, K. 173 in G minor, is in D major). The pieces are correspondingly light in scale, with short movement lengths. These twelve string quartets that Mozart composed before 1774 contain sonata allegro movements that are on average a mere 130 measures long.

The order and type of movements in these pieces also mark them as early works. In the earlier of these two sets of quartets, K. 155-160, all of the pieces contain only three movements; two of the quartets (K. 156 and 158) end with movements marked "Tempo di Menuetto." In addition to being a convention of mid-eighteenth century chamber music of three movements, this closing Tempo di Menuetto is probably an indication that the works were probably intended more for private enjoyment by amateur players than for public performance, since a minuet offers a considerably less flashy ending than a presto or rondo movement. Two of the quartets also begin with a movement that is not in sonata-allegro form, one a presto (K. 156)

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<sup>32</sup> This examination deals with the quartets in the two sets K. 155-160 and K. 168-173, since the earlier set, K. 146-138 actually consists of string symphonies.

and one an andante (K. 159). The quartets of Mozart's second set, K. 168-173, all contain four movements, and these pieces all end with an allegro or rondo movement, two of them being fugues.

Both sets of quartets feature writing that could be played by amateur players. This is particularly true of the cello, viola, and second violin lines, but even the first violin part is not particularly technically challenging. There is little ornamentation, rhythms are relatively simple, and the range does not ascend very high. Moreover, phrase lengths are regular, and textures are clear, with instruments often playing in pairs. Indeed, these are pieces that could still have been performed by a small orchestra without difficulty. The brevity, brightness of character, simplicity of texture, and undemanding technical range of these early quartets all combine to produce works that are less emotionally compelling than Mozart's more mature work.

After these quartets, Mozart did not produce any other works in this genre for ten years. When he published his six "Haydn" quartets in 1785, the dedication to the older composer described the quartets as "the fruit of a long and laborious labor (il frutto di una lunga, e laboriosa fatica)."<sup>16</sup> He had worked on the pieces over the course of three years. Like K. 168-173, these works were preceded

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<sup>16</sup> Emily Anderson, ed., *The Letters of Mozart and His Family* (London: Macmillan Press, 1938) p. 891, Vienna, 1 September 1785 [no. 529].

and inspired by quartets of Haydn, in this case, the op. 33, or "Scherzi" quartets; unlike Mozart's earlier efforts, however, these quartets represented a more original and successful engagement with the older composer's model. It is worth noting that, along with their obvious strengths, these quartets provide evidence that Mozart was telling the truth when he described the laboriousness of their composition. The manuscripts of these works contain more emendations and fragments than almost any other of Mozart's works.<sup>17</sup> Examination of the paper types used in Mozart's autograph scores backs up the notion that Mozart worked on these pieces fitfully, over a considerable period of time.<sup>18</sup>

The six "Haydn" Quartets were soon followed in 1786 by the "Hoffmeister" Quartet, K. 499 in D major, and then, in 1790, by Mozart's final three string quartets, the three "Prussian" quartets (K. 575, 589-90), apparently written to satisfy a commission by the King of Prussia, although some scholars question whether such a commission actually ever existed.<sup>19</sup>

While Mozart often composed in response to a specific commission or to satisfy a specific performance opportunity, the motivations that fuelled the creation of much of his chamber music remain obscure. In part it may

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<sup>17</sup> Einstein, *Mozart: His Character, His Work*, p. 182.

<sup>18</sup> Alan Tyson, *Mozart: Studies of the Autograph Scores*, Cambridge, MA: Harvard University Press, 1987.

<sup>19</sup> See for example Solomon, *Mozart: A Life*, p. 442; cf. *NMA* 20/1/3 p. vii-viii.

have been tied to the growth in popularity of chamber music among the increasingly prosperous middle classes,<sup>29</sup> or it may have been an attempt to explore compositional problems and interests. (In 1776, Mozart wrote, "Meanwhile I am amusing myself by writing chamber music and music for the church. . ."). This uncertainty is even more pronounced when considering the genesis of the string quintets.

Several well-known composers, including Boccherini, Hoffmeister, and Dittersdorf, composed works for string quintet. When Mozart composed his first string quintet in 1773, the quintet was already a relatively popular genre of Austrian chamber music.<sup>30</sup> Michael Haydn in Salzburg was one of the most important composers of string quintets before Mozart, and his works in that genre are often credited with influencing Mozart in his own quintets. Certainly Mozart was well acquainted with Michael Haydn's works, and he and his father both expressed admiration for them. Mozart is known to have taken part in a performance of Haydn's quintets.<sup>31</sup> Indeed, Michael Haydn completed a quintet immediately before Mozart wrote his first essay in the genre, K. 174; both works share the same sequence of movements, the use of echo effects, and a predominance of the concertante style of scoring. Shortly after Mozart completed K. 174, Haydn produced his second quintet;

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<sup>29</sup> Bashford, "Chamber Music," p. 438.

<sup>30</sup> Anderson, *Letters*, p. 266, Salzburg, 4 September 1776 [no. 205], as cited by Solomon, *Mozart: A Life*, p. 112.

<sup>31</sup> Eisen, "String Quintet," p. 595.

<sup>32</sup> Einstein, *Mozart: His Character, His Work*, p. 126.

immediately after that, Mozart revised the minuet and finale of his own work, bringing them more into accord with Haydn's model.<sup>4</sup>

Mozart's next work for quintet, K. 406/516a in C minor, was an arrangement he made in 1787 of his Serenade for Winds, K. 388. There is no clear indication of what prompted Mozart to compose the later string quintets, K. 515 and 516 in 1787, and K. 593 and K. 614 in 1790-91. Some scholars have speculated that they may have been intended to comprise a set of six quintets to be offered to the King of Prussia,<sup>5</sup> but there is little evidence to support this.

Interestingly, each of Mozart's quintets except the arrangement of the wind serenade follows closely on the heels of the publication of a group of his string quartets. K. 174 follows directly after the six early quartets, K. 168-173; K. 515 and 516 appear less than nine months after the publication of the "Hoffmeister" Quartet; and K. 593 was published a mere six months after the last of the "Prussian" string quartets. Possibly this is a coincidence, or a matter of Mozart writing chamber music works in bundles. However, there may be something else at work here. Charles Rosen speculates that "the experience of composing for only four instruments prompted him to take

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<sup>4</sup> Geiringer, "The Rise of Chamber Music," p. 569.

<sup>5</sup> Einstein, *Mozart: His Character, His Work*, p. 190.

up the richer medium."<sup>23</sup> As has been discussed, the 1770s and 1780s represented a time of tremendous ferment in the field of chamber music. Although from the vantage point of today (and even from the vantage point of 1820) it is easy to assume that the string quartet was somehow predestined to become the predominant genre of chamber music, that was definitely not the case in 1770. For Mozart, there was no reason to conclude that quartets were to be the norm and quintets more unusual. There are in fact some important, often practical reasons that the quartet did become the predominant genre of chamber music of the classical era, but that is something that is clear only with the benefit of hindsight.

The process of composition is in a sense a working out of solutions to different problems. Manuscript evidence and his own statements strongly suggest that for Mozart these struggles were particularly arduous in the course of his composition of his string quartets. The fact that he then turned quickly to the composition of string quintets suggests that he hoped the genre might provide solutions to certain difficulties raised by the string quartet. The genius of the quintets suggests that they did in fact provide some solutions. Mozart's string quartets stand without doubt as hugely influential and successful pieces, but, as will be seen, it can be argued that he did even

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<sup>23</sup> Charles Rosen, *The Classical Style* (New York: W. W. Norton, 1972), p. 264.

more in his string quintets to shape what would come to be known as the classical style of chamber music.

Popular images of Mozart have long depicted him as a composer who produced finished works with almost miraculous ease. Yet according to his own testimony, Mozart worked hard to achieve his legendary facility. According to one contemporary, Mozart once told him: "One is really mistaken if one thinks that my art comes so easily to me. I assure you, dear friend [Joh. Bapt. Kucharz], no one has taken such pains as I with the study of composition. There isn't easily a famous master of music whom I haven't studied thoroughly, diligently, and often repeatedly."<sup>1</sup> In particular, Mozart was fascinated by – and grappled with – the discipline of counterpoint; he studied counterpoint with Padre Martini in Bologna in 1770. In 1774, Mozart first came into contact with the works of Johann Sebastian Bach, and this only heightened his fascination with counterpoint.<sup>2</sup> Moreover, Mozart knew well that the ability to manipulate voices with apparent ease was extremely impressive (not least to potential employers); in a letter he wrote to his father in 1778, Mozart bragged, "My fugal playing has won me everywhere the greatest reputation!"<sup>3</sup>

This fascination with counterpoint naturally translated into questions about the relationships among the different voices of a work of chamber music, an issue that

<sup>1</sup> Franz Niemetschek, *Leben des k. k. Kapellmeisters Wolfgang Gottlieb Mozart* (Prague, 1798), p. 85, as cited by Warren Kirkendale, *Fugue and Fugato in Rococo and Classical Chamber Music* (Duke University Press, 1979), pp. 155-6.

<sup>2</sup> Einstein, *Mozart: His Character, His Work*, p. 151.

<sup>3</sup> Kirkendale, *Fugue and Fugato*, p. 158.

was very much on the minds of composers of Mozart's day. Indeed, texture, or the grouping and manipulation of different voices in an ensemble, constitutes one of the major stylistic changes that separates the music of the classical era from that of the baroque.

While baroque chamber music typically features multiple lines in dialogue over a basso continuo (in a work such as a trio sonata), classical chamber music instead typically consists of parts that are melodic and parts that are accompanimental, and those functions are distributed throughout the ensemble to varying degrees at different moments of the piece. The challenge facing Mozart and his contemporaries was to develop a method of composition that incorporated the strong individual voices of the Baroque fugue or trio sonata without sacrificing the galante clarity and transparency that would become the hallmarks of the classical quartet. The fugal finales of Mozart's early quartets demonstrate one such effort to grapple with the contrapuntal possibilities of that particular genre, but the string quintet would provide Mozart with another important path towards achieving the kind of synthesis he sought.

## K. 173 AND K. 174: A COMPARISON OF TEXTURAL VARIETY

With the first string quintet, K. 174, Mozart achieved an enormous stylistic leap. Coming as it does immediately after a group of six string quartets, the B-flat quintet provides the basis for an extremely instructive point of comparison between the two genres. The compositional element that changes most dramatically as Mozart moves from quartet writing to quintet writing is the degree and kind of textural variety. In K. 174, Mozart still relies heavily on the concertante dialogue between first violin and first viola that was a staple of the quintets of his predecessors. But even in this early work, Mozart uses the presence of the second viola to broaden the role of each voice in the ensemble, experimenting with different combinations of duos, trios, and quartets from within the ensemble. It is this ability of the string quintet to yield so many different permutations and combinations that makes it congenial to Mozart, who was fascinated by issues of counterpoint.

Consider the contrast between the first movement of the string quartet K. 173 and the first movement of K. 174. (K. 173 was chosen because it immediately precedes the quintet K. 174, but an examination of any one of the early quartets would yield comparable results).

An examination of the textures of the first movement of K. 173 reveals that Mozart employs essentially nine different textures:

- 1) First violin solo (m. 1)
- 2) First violin melody, with inner voice accompaniment and cello bass line (mm. 10-14)\*<sup>4</sup>
- 3) Two violins paired, viola and cello paired, with main line in first violin (m. 15)
- 4) Lower three voices in rhythmic unison (m. 9)
- 5) All four voices in rhythmic unison (mm. 16-17)\*
- 6) First violin melody above accompaniment in second violin and viola (no cello) (mm. 18-20)
- 7) Canon in first violin, cello, with accompaniment in inner voices (mm. 33-36)
- 8) Main line in second violin, accompaniment in first violin and viola (mm. 38-9)
- 9) More equalized polyphonic texture (mm. 60-63)

In six out of the nine textures enumerated, the main line is in the first violin, if not wholly, then at least in partnership with others in the group. One of the remaining three - that of the lower three voices in rhythmic unison - only serves to heighten the importance of the first violin. To illustrate the point more graphically, in 117 out of the 136 measures of the movement, the main line is in the first violin part (this includes measures in which the main line is in all four

<sup>4</sup> Asterisk denotes a texture common to both this list and the next one, for K. 174.

parts in unison); obviously, this constitutes overwhelming dominance on the part of the first violin.

A similar study of the first movement of the string quintet K. 174 turns up more than twenty distinct textures:

- 1) String quartet with melody in first violin, cello bass line, accompaniment in second violin and second viola (mm. 1-6)\*
- 2) Lower four voices in unison (m. 7)
- 3) String quartet with melody in first viola, cello bass line, accompaniment in second violin and second viola (mm. 12-18)
- 4) Four-voice unison, with two violins, viola, cello (m. 18)\*
- 5) Lower three voices, melody in first viola (m. 22)
- 6) All five voices, melody in first violin, cello bass line, middle three voices accompany in rhythmic unison (mm. 23-44)
- 7) Second violin with main line over cello bass line (m. 25)
- 8) First violin with main line, second violin and cello accompany (m. 28)
- 9) First violin and first viola in octaves, syncopations in second violin, eighths in second viola, cello (mm. 29-30)
- 10) Two violins in rhythmic unison, dialogue in violas, cello eighths (mm. 32-33)
- 11) Five-part unison (mm. 34, 80-81)
- 12) Violins in pairs on main melody, violas in pairs, cello alone (mm. 35-38)

- 13) Second viola, cello alone in rhythmic/melodic unison (mm. 54-55)
- 14) String quartet with melody in second violin, lower three voices accompany (mm. 63-64)
- 15) Dialogue between second violin, first viola alone (mm. 68-69)
- 16) Dialogue between two violins alone (mm. 70-71)
- 17) Melody in two violas (in thirds) over cello (mm. 72-74)
- 18) Top four voices in rhythmic unison, with first violin and first viola in octaves, second violin and second viola in octaves, over cello bass notes (mm. 75-77)
- 19) Main line in second viola, other four accompany (mm. 100-101)
- 20) Main line in cello, other four voices accompany (mm. 114-120)
- 21) Main line in second violin and cello, bass line (pedal) in second viola, counter line dialogue between first violin and first viola (mm. 156-7)
- 22) Main line in first violin and first viola, bass line in cello, dialogue between second violin and second viola (mm. 158-9)

Of these, eleven feature the first violin with the main line, either alone or in conjunction with one or more member of the ensemble. While the first violin plays the main line in 86% of the measures of the first movement of K. 173, here the percentage has dropped to 68%. If one considers only those passages in which the violin plays the main line either alone or with no more than one other

player (in other words, discounting four- or five-part unisons), then in the first movement of the quartet the first violin plays the main line in 70% of the measures, compared to 55% of the measures in the quintet. Clearly, the overwhelming dominance of the first violin that is in evidence in K. 173 does not extend to the first movement of K. 174.

A comparison of the close of the exposition of the first movement of K. 174 with that of K. 173 reveals the degree to which Mozart has increased the textural complexity of his music with the addition of the second viola (Examples II-1 and II-2)<sup>5</sup>. There is actually a striking similarity in the voicings at the end of the expositions of both works. Both alternate passages of rhythmic unison with the first violin playing alone (in K. 173, mm. 40-45, and in K. 174, mm. 80-86). However, whereas in the earlier work this alternation comes off as formulaic and predictable, by this stage of the first movement of the string quintet the alternation seems to be almost a statement about the range of textures available in the piece. Mozart has already employed so many different configurations and groupings, the simple assertion of one voice against five is still powerful. The dominance of the first violin – indisputable in the string quartet – has

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<sup>5</sup> All musical examples from Wolfgang Amadeus Mozart, *Neue Ausgabe sämtlicher Werke, Serie VIII, Werkgruppe 19: Abteilung 1: Streichquintette*, ed. Ernst Hess and Ernst Fritz Schmid, Kassel: Bärenreiter, 1967, used with permission of the publisher.

been thoroughly challenged in the quintet; moreover, the tentative quality of the first violin's utterances in mm. 83-86 is in keeping with the instability of its role.

#### MUSICAL USES OF TEXTURAL VARIETY IN THE QUINTETS

With the addition of the fifth voice, Mozart discovered a way to achieve tremendous textural variety in the string quintets. While variety in a composition is presumably desirable for its own sake, such textural flexibility also creates opportunities for the deployment of other musical effects that are not possible in the string quartet. Some of the most important such effects are the following: the reinforcement of significant tonal events; the variation of repeated or recapitulated material; contrasts of register; the creation of textural symmetries (that is, pairs of voices revolving around a fixed point); and the development of a more clearly individuated role for each member of the ensemble.

*The reinforcement of tonal events.* Throughout the string quintets, Mozart uses the expanded range of possible textures to highlight significant tonal and formal events.<sup>5</sup> The exposition of the first movement of K. 515 offers a

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<sup>5</sup> In her essay on texture, Janet Levy points out that ". . . texture may function as a sign — directing us to syntax and form — by virtue of its contextual use within a piece ." Janet Levy, "Texture as a Sign in Classic and Early Romantic Music," *Journal of the American Musicological Society* 35 (1982), p. 487.

clear instance of this phenomenon. At the opening of this movement, the texture and the tonality are both extremely – almost exaggeratedly – uniform; Mozart seems to be experimenting with remaining in one spot, not only harmonically (the movement remains in the tonic for an unprecedentedly long time) but also texturally. The first forty-five measures of the movement are dominated by a single texture: a dialogue between the two outer voices framed around the trio of the inner three instruments in rhythmic unison. The unbroken nature of the texture reflects and contributes to the grandeur of the dimensions and the remarkable tonal stability of the piece.

Even in the midst of such extraordinary stability, however, Mozart exploits the textural variety allowed by the presence of the second viola in ingenious ways (Example II-3). After a brief and extremely unexpected detour to D-flat major (mm. 49ff.), the music cadences yet again on the tonic of C major (m. 57). After a pause, the first violin enters with an ascending chromatic line, accompanied by the second violin and first viola in thirds, while the second viola plays the bass line. This texture, with the second viola serving as bass instrument and the first violin playing the ascending chromatic quarter notes, emphasizes the searching, unstable quality of the passage. It is interrupted by the entrance of all five voices in *forte*,

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Charles Rosen discusses the revolutionary nature of this expansion of the dimensions of sonata form in the chapter on Mozart's String Quintets in *The Classical Style*, p. 268ff.

forcefully wrenching the music back to the tonic again (mm. 59-60). The power of the five-voice texture, with the cello hammering out the V-I in the bass line, contrasts powerfully with the more tentative four-voice material that preceded it.

Whereas in m. 59 the five-voice texture serves to interrupt the motion away from C major and anchor the piece in the tonic, in the passage that follows, Mozart uses the full complement of the quintet to accomplish the exact opposite purpose: that is, he uses the flexibility of the five-voice texture to subtly accentuate the now long-awaited movement away from the tonic. The material from mm. 57 and 58 repeats in mm. 60 and 61. Mozart now extends it, and rather than interrupting the modulation, here he thickens the texture almost imperceptibly to assist in the process of harmonic change and crescendo effect. The second violin doubles the first violin at the octave, and the violas play in thirds; beneath these pairings, the cello enters with the figure the second viola had played in bars 60-62. With the additional voice of the quintet, Mozart reinforces the crescendo and the sense of gathering momentum. This reorchestration is obviously something that would be much more difficult to accomplish with only four instruments, and it demonstrates the range of possibilities opened up by the fifth voice. Indeed, while the return to the tonic in m. 60 and the motion away from it a few

measures later are opposite procedures, in another sense they are two sides of a coin. In both cases, an important tonal event is signaled and highlighted by Mozart's manipulation of the textures.

*Variation of repeats.* By nature of its form and phrase structure, the classical sonata incorporates a considerable amount of repetition. Expositions of sonata allegro form movements are almost always repeated, and then the material of the exposition is largely restated once more in the recapitulation of the movement. Repetition is also a prominent feature of other important classical forms, such as theme and variations and rondo form. One of the most important applications of the expanded textural range afforded by the string quintet is its ability to create variety within such large-scale repetitions.

The fourth movement of K. 174 presents a striking example of this tactic (example II-4a and II-4b). Towards the end of the exposition of the movement, the first viola plays a six-measure phrase which is then echoed by the first violin (mm. 64-77). These twelve measures – which are themselves essentially a written-out repeat of the six-measure phrase – are restated in the recapitulation (mm. 232-245). In the recapitulation of these two phrases, however, the second viola and second violin play the melody, vaulting over the first viola and first violin,

respectively.

This small triumph of the inner voices is noteworthy because it is, after all, not necessary from any harmonic or melodic standpoint. In fact, not only is it unnecessary, it actually creates a slightly clumsy moment in the recapitulation. In both the exposition and the recapitulation, the melody is followed by an exchange between the second violin and the first violin. However, whereas in the exposition the second violin is free to begin the exchange in m. 77 after the conclusion of the first violin melody, in the analogous moment in the recapitulation (m. 245), the exchange begins on the same pitch in the same voice that had been playing the melody, that is, the second violin. Thus the clarity that is achieved in the exposition is somewhat muddied here, as the second violin suddenly changes function slightly between the first two eighth notes of the measure (both of them B-flats in the same register). Clearly, changing the voicings between the exposition and the recapitulation was important enough to Mozart to accept this potential challenge. Here we can see the way in which Mozart is beginning to experiment with the selection and arrangement of voices as a parameter that can be manipulated, just as he develops melodic shape, harmony, or rhythmic motives. Interestingly, Mozart makes this change in the recapitulation even though it does not have any discernable

impact on the sonority; after all, he is exchanging violin for violin, and viola for viola. This change, then, may well have been part of an effort to equalize the distribution of interesting material throughout the ensemble for the sake of the performers.

*Registral contrasts.* Repeatedly throughout the quintets, Mozart contrasts different subgroups within the larger ensemble. This dialogue between trios and quartets functions not only to create variety, but also to heighten the timbral contrasts between the brighter and darker registers of the quintet.

One of the main advantages Mozart gains from adding an extra viola to the ensemble is the ability to maximize the contrast between light and dark tone colors. The opening of the first movement of K. 406 provides an excellent example of this (Example II-5a). After the opening statement of the theme framed in a dramatic five-part unison, the texture seems to dissolve, leading into a wandering quarter-note melody traded off between the inner voices while the first violin plays a counter-line of suspensions (mm. 5-9). The searching, unstable texture presents a stunning contrast with the power and stability of the opening, and by the time the texture evaporates into silence at the end of m. 9, the contrast has become

complete. The full quintet reenters in the tenth measure with a basic quintet texture: the melody is played by the first violin, the cello plays the bass line, and all three inner voices play an accompanying figure in rhythmic unison. However, after only three measures, the motion stops abruptly.

After a quarter note of complete silence, the lower three voices enter with the modulating melody in the first viola, the counter-line in the second viola, and the bass line in the cello (mm. 13-16). The dark, plaintive sound of the two violas and cello is the perfect vehicle for the chromatic, mournful melody of this passage. The upper four voices answer in the consequent portion of the phrase (mm. 17-21); here the second violin and first viola sustain pitches while the outer voices – the first violin and the second viola, here functioning as bass line – move in contrary chromatic motion, emphasizing the instability of the passage and the play of light and dark.

In the development, Mozart uses texture to add another layer of meaning to the material that first appears in the trio of the lowest three voices in mm. 13-16. After a full measure of silence (m. 107) that recalls the two quarter notes of rest at the end of m. 9, the material from m. 10 returns, with the same voicing as it had in the exposition (example II-5b, mm. 108-110). However, when the material analogous to m. 13 enters, it is played not by the lowest

three voices of the ensemble, but by the three highest. Whereas in the exposition the passage has a melancholy aura, anchored by the dark sonority of the violas and cello, here the higher register helps to create a more unsettled and unstable atmosphere. This is reinforced by the direction of motion of the phrase. In the exposition, the second statement of the figure (m. 15) is a whole step lower in each voice. In the development, each voice moves a step higher, underlining the more soprano register of the grouping.

This is a perfect illustration of the way in which the addition of the second viola allows Mozart to create musical effects that are not possible in the string quartet. In this instance, the two trios created in the exposition and development differ both in their top and bottom voice, thus emphasizing the contrast between light and dark. In a string quartet, contrasting trios have different bass instruments, but both feature a violin in the top voice, so the contrast is less complete than in the quintet.

The opening of K. 516 offers an even more stark example of this technique (Example II-6). The first seventeen measures of the movement feature two statements of the thematic material by two different ensembles within the quintet: the first a trio made up of the two violins and the first viola, and the second a trio consisting of

the two violas and the cello. These first two phrases serve as another excellent example of the way in which the presence of two violas frees Mozart to create a broader range of sonorities. The first viola functions equally comfortably as a melodic voice (mm. 9-17) and as an accompanimental voice (mm. 1-8); but it is the presence of the extra viola that makes the switch between these functions so seamless. If Mozart had tried to use the second violin instead of the second viola in the accompaniment for mm. 9-17, for example, he would not have achieved the incredible contrast in color between the bright, upper voice texture of mm. 1-8, and the dark, *misterioso* color of the lower three voices in mm. 9-17. This dialogue between the two string trios, one of two violins and viola, and the other of two violas and cello, also offers a clear demonstration of the way in which material can be reinterpreted solely through its textural setting, thereby adding new meaning to a repetition; in this instance, one version of the melody is light and ethereal, the other dark and brooding.

We have seen two examples of dialogue between contrasting string trios within the larger quintet texture. In the opening of K. 593, Mozart takes this technique even further, setting up two string quartets in opposition to each other (Example II-7). The first string quartet (m. 30), consists of the upper four voices, with the melody in

the first violin and the accompaniment in the three middle voices; here the second viola serves as the bass voice. Two measures later, Mozart responds to this statement with a quartet of the lower four voices. Here the first viola plays the melody, while the second violin and second viola play the middle voices and the cello carries the bass line.

The writing in this passage is closely related to the concertante style that was so prevalent in string quintets before Mozart, but it is different in an important way. In typical concertante writing, the first violin and first viola alternate playing the melody, as they do here, but the roles of the other three voices remain essentially fixed, providing an unchanging background for the melodic voices. Here, Mozart has created in effect two completely autonomous ensembles within the larger quintet texture. Amazingly, each instrument in the group takes on a different function as the texture changes from m. 30 to m. 32. In the first sub-quartet (m. 30), the second violin plays an inner voice part, sustaining a whole note that resolves into the downbeat. However, in the second sub-quartet (m. 31-2), the second violin leaps out of the texture with a sprightly counter melody that arguably steals the attention from the main line. The change in the first viola role is evident between the two sub-groups, going from accompaniment to melodic voice. The second viola also shifts its role. In m. 30, it functions as the

bass line of the quartet, and then in m. 32, it resumes a more typical inner-voice function with a descending quarter-note line that is also a counter-line to the first viola melody.

This examination also demonstrates another benefit Mozart gains by employing a second viola as the fifth instrument of the ensemble, rather than a second cello as was the practice of such composers as Boccherini. As the introduction to K. 593 makes clear, the use of a second viola allows for two quartets with different instrumentation – two contrasting groups that both make complete, four-part harmony – whereas a second cello allows only for two quartets with identical instrumentation.

*Textural symmetries.* One of the most striking characteristics of the string quintet is the number of symmetrical textural configurations that it produces; indeed, such symmetries constitute one of the fundamental differences between the textural possibilities of the string quartet and that of the string quintet.

One of the most common textural symmetries in the quintets is the dialogue of pairs of violins against pairs of violas above the cello. In the first movement of the first quintet, this is the texture Mozart uses to present the second theme. The presence of the second viola in the quintet allows for such pairs of violas in dialogue with

pairs of violins. This is another way in which the use of a second viola instead of a second cello is advantageous to Mozart: a single cello is strong enough to act as the axis around which this dialogue between violins and violas rotates. If the dialogue were between two violins and two cellos with a single viola serving as the axis, then it would be difficult to avoid swamping that lone viola.

The end of the development of the first movement of K. 516 contains an example of another intriguing form of such textural symmetry (Example II-8). With the cello playing constant eighth notes in the bass pedal, the top four voices are in rhythmic unison, with the main line in the first violin (mm. 125-132). Over the course of the transition back to the recapitulation, the cello acts as an axis around which the entire group pivots. In each measure, the two violins descend and the two violas ascend; the cello remains constant. The group in effect folds in on itself to end the development and transition back into the trio texture of the opening; such textural symmetry around a fixed point would not be possible with only four voices.

*Development of more clearly delineated members of the ensemble.* Another consequence of the greater range of textures in the quintets is the development of more clearly defined roles for each member of the ensemble. By sharing

the roles of melody, accompaniment, and bass voice more equally and fully among all the members of the ensemble, Mozart creates a much greater sense of individual identity for each instrument. The opening of the final string quintet, K. 614, offers one of the clearest examples of this phenomenon (Example II-9).

At the opening, there is a predominance of block-like textures and groupings: pairs of violas answered by pairs of violins, or else the basic quintet texture – the first violin with the melody, the cello with the bass, and the middle three voices accompanying. This simplicity of texture is in fact deceptive, however, and after the first twenty measures of the movement, it rapidly breaks down into a highly complex series of voicings. Fittingly, this is set in motion by the appearance of the melody in the second viola (m. 20-21), which then passes through the rest of the group. Unlike the first movement of K. 515, with its stately reliance on long, unbroken patterns of texture, here there is a rapid, fleet shifting of arrangement of voices.

The use of texture at the opening functions in effect to present the constituent units of the ensemble in turn. In other words, Mozart first highlights the two violas (m. 1-2), then the two violins (m. 3-4), then the entire quintet (m. 4), and then the top four and lower four voices (m. 9-10). The passage is an audible inventory of the

range of textures available in the quintet setting, and it serves to create an atmosphere of introduction. This is reinforced with the passage beginning in m. 20, as the opening motivic figure is passed up the ensemble from one instrument to the next, with each of the upper four voices being featured (mm. 26-30). In effect, each member of the ensemble is here "introduced" individually. This is a technique that Mozart employs throughout the quintets, and it serves to emphasize the autonomy of each instrument in the ensemble and the importance that Mozart attached to textural resources in the quintets.

Mozart's love of the viola is well known. In addition to the string quintets, a number of his other works feature the viola prominently: the Sinfonia Concertante for Violin and Viola, K. 364 (which is orchestrated with a first and second viola part in the tutti, reminiscent of the quintets), the Duos for Violin and Viola, K. 423 and 424, the Kegelstatt Trio for Clarinet, Viola and Piano, K. 498, and the Divertimento for string trio, K. 563, all offer the viola an opportunity to perform as a leading voice in an ensemble or even a concerto setting. Mozart himself played the viola often, and in fact, on occasions when he read chamber music, the viola was his instrument of choice. While this preference was no doubt in part based on his attraction to the dark sonority of the instrument, it is also the case that playing the middle voice part in the ensemble offered the composer a unique vantage point on the inner workings of a piece. Given Mozart's predilection for the viola and his fascination with counterpoint, it is not surprising that the viola quintet would serve as one of the primary vehicles for the advancement of Mozart's chamber music style.

Mozart did not invent the idea of adding another instrument to the string quartet configuration, although it is noteworthy that he chose to add a second viola, never a second cello, as was the case with Boccherini and

Dittersdorf (and later, Schubert). Aside from whatever influence Michael Haydn's work may have had over him, Mozart seems clearly attracted to the versatility of the viola sonority. The bright timbre of the violin makes it ill suited to serve as a bass voice; the power of the cello sonority is, of course, perfectly suited to playing the bass line and even to occasional melodic functions, but it is too powerful to blend comfortably into an inner voice texture; the viola, by contrast, can function comfortably as melodic instrument, inner voice, or bass line. Moreover, by moving among these various roles, the second viola frees the other members of the ensemble to assume roles that were atypical in chamber music works of the early classical period. That is, the presence of the second viola allows all of the other instruments to expand their range of functions.

Typically an inner voice in an ensemble in the early classical period served largely to fill in the harmonies. An examination of Mozart's string quintets reveals at least four additional functions that the second viola performs: it serves as the bass line; it helps to initiate and emphasize significant harmonic and motivic moments; it often functions as an independent observer, part of the ensemble but at the same time commenting upon it; and finally, in rare instances, it even carries the melody.

## THE SECOND VIOLA AS BASS LINE

The technique of casting the second viola as bass voice allows Mozart to create several different effects. Of course, in some cases the second viola serves as the bass simply as an incidental result of the textural contrast that characterizes the quintets; however, it is also clear that Mozart also turned to the viola as bass of the quintet to achieve very specific musical ends. By casting the second viola in the role of bass instrument, Mozart achieves the following: the cello is freed to function as a melodic instrument; contrasts of affect are produced; the momentum of passages is interrupted; and various dramatic or formal events are set off clearly.

*The melodic role of the cello.* By functioning as the bass of the ensemble, the second viola frees the cello to serve as the melodic instrument; within this broad category of voicings, there are several important permutations. On occasion, the cello carries the melody without any accompaniment at all; in other cases, the cello is accompanied. In some instances, Mozart places the cello in canon with the first violin, and at other times the cello is in dialogue with the second violin or other instruments in the ensemble. Regardless of the particular configuration, these voicings all represent an important expansion in the role of the cello within the ensemble – an

expansion that becomes more pronounced over the course of Mozart's career.

The Larghetto that frames the first movement of the D major quintet, K. 593, provides one of the clearest and most extensive examples of the way in which the use of the second viola as the bass voice of the ensemble frees the cello to adopt the melodic function; not only does the cello take up the melodic function, but it does so set off from the ensemble, without any accompaniment at all. This quintet comes six months after the three "Prussian" string quartets with their prominent cello parts, and K. 593 is a continuation of that direction. The quintet texture allows Mozart to isolate the cello completely for the bulk of the introduction while still providing sufficient richness of sonority – and the possibility of complete four-part harmony – with the upper four voices.

While K. 593 features the cello isolated from the other four voices in the ensemble, the first movement of K. 515 demonstrates the way in which placing the second viola in the bass allows Mozart to set up a dialogue of alternating themes between the first violin and the cello. The opening of this quintet features the extended use of the second viola as the bass line of the ensemble. This prolonged use of the second viola as the bass of the three accompanimental voices frees the cello and the first violin to trade off major and minor versions of the opening theme,

weaving around each other and maximizing the contrast between their register and sonority.

In similar fashion, the use of second viola as bass allows the cello to engage in melodic canon with other members of the ensemble (Example III-1). The first movement of the C minor quintet demonstrates this practice, with a canon between the first violin and cello (mm. 115-121). One of the defining elements of this movement is the play of light and dark, and here that contrast achieves its fullest expression, with the melodic figure featured first in the highest and then the lowest instrument of the ensemble. It is true that when the cello enters in m. 116, it is in a lower register than the second viola; however, the cello's role here is that of a melodic instrument, in dialogue with the first violin, rather than that of a bass voice.<sup>1</sup>

*The creation of musical affect.* In addition to freeing the cello to assume the melodic function, the use of a texture which is anchored by the second viola helps to create contrasting musical affects. The opening of the slow movement of the C minor quintet demonstrates the way the use of the second viola in the bass helps Mozart to

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<sup>1</sup>The C minor quintet was, of course, a transcription of Mozart's wind serenade K. 388. It is interesting to note that in reducing the work from eight parts to five, Mozart largely derives the second viola part from a combination of the second clarinet part and the two bassoons - instruments that share the viola's middle register.

create a gentle, introverted character (Example III-2). The cello rests for the entire first eight-measure phrase of the second movement of the quintet, while the second viola serves as the bass voice. Here the sonority of the upper four voices is one of gentleness and transparency. This passage also demonstrates that Mozart viewed the second viola as offering sufficient warmth to anchor the entire first phrase of the movement. Interestingly, the fourth movement of the C minor quintet also begins without the cello; Mozart casts the second viola and cello as bass instruments of equal stature in dialogue over the course of the opening eight-measure phrase. But in contrast to the mood of tranquility that is established at the opening of the slow movement, here the thinner textures and shifting bass instruments contribute to the nervous, searching character of the theme (Example III-3).

In many cases the use of the second viola as bass line creates a thinner sonority that serves to heighten a sense of ambiguity or tentativeness. The quintets contain numerous examples of this. In the adagio of the G minor quintet, after two measures of extremely thick, five-voice texture that is of a remarkably warm, *forte* character (m. 8-9), the *piano* chord of the upper four voices (m. 10) based on the second viola has a plaintive, searching quality that the voicing helps to emphasize (Example III-4, mm. 8-11). A similar effect occurs in mm. 23-4 of the same

movement, when the texture of the upper four voices with the second viola as bass reinforces the deceptive cadence (m. 24) and melancholy melodic material in the first violin (Example III-5).

In similar fashion, in the first movement of the C major quintet, the instability that marks the transition into the dominant is made more evident by the alternation of second viola and cello as the bass voice throughout mm. 57-69 (see Example II-3). When the second viola is the bass voice in mm. 57 and 58, the material is beginning to modulate away from the tonic, but when the cello returns in m. 59, the tonic returns with it. When the second viola takes over the bass line once more in m. 61, this marks the true beginning of the long-delayed modulation to the dominant. When the ensemble cadences on the dominant of the dominant in m. 69, it is the second viola which serves as bass voice for the ensuing seven measures.

*Interruption of momentum.* Often in the quintets, when the second viola takes over the bass function, there is a resulting interruption of the momentum of the passage. For example, in the last movement of the D major quintet, when the second viola takes over the bass function, it serves as a kind of parenthetical passage, breaking the headlong motion that dominates the movement (Example III-6). When the cello drops out suddenly on the downbeat of m. 80, it

emphasizes the deceptive harmony, and it makes the passage feel like an interruption. When the five-voice texture resumes twelve measures later, there is the sense of the normal order being restored, and the eighth-note motor rhythm resumes.

The final movement of K. 614 makes extensive use of the second viola as the bass instrument of the ensemble; each time that the second viola assumes the bass function, it serves to underline the interruption in the melodic flow of the material. In some instances, such as mm. 267-8 and 284-5, the change in voicing serves to create a thinner texture in contrast with the surrounding five-voice texture at the same time that it breaks the flow of the momentum (Example III-7). In another instance, Mozart creates a subgroup of the middle three instruments with the second viola as bass (mm. 106-7). This again serves to arrest the momentum of the movement, just before an extensive fugal passage in the development.

Beyond merely interrupting the momentum of a passage, the use of the second viola as the bass voice of the ensemble can serve to set off passages for a variety of dramatic and formal purposes. The first movement of K. 406 demonstrates the way in which the second viola in the bass voice accentuates the play between bass and treble voices

and finally dramatizes the ensuing cello entry (see Example II-5a). At m. 17, after four measures that feature the lowest three voices of the ensemble, the cello drops out and the violins enter. While the second violin and first viola play sustained pitches, the first violin and second viola play pulsating quarter notes which become more and more widely spaced over the course of the three measures; this creates the effect of broadening out from a common axis. This effect is enhanced by the writing for the inner voices here: the second violin and first viola begin on a unison in m. 17, before the second violin rises gradually, first a major second and then a minor third above the first viola.

The role of the second viola evolves over the course of the passage. At the outset, it shares the melodic function with the first violin, by nature of its articulation and rate of motion; by the third measure, however, it has taken on the function of bass voice. This accomplishes several things. First of all, the lack of the cello underlines the instability of the passage, as it moves through this chromatic area. Dramatically, it also makes the reentry of the cello in m. 22, with its octave based on the lowest note on the instrument, all the more shocking and disruptive.

At the opening of the development of the first movement of K. 406, Mozart employs a very similar

technique, as he again plays off the lowest three instruments against the upper four (Example III-8). Once more, the second viola switches functions from harmonic filler in the trio of the lowest three voices to bass line of the quartet of the highest four (mm. 95-106). With the absence of the cello, the texture takes on a lightness that supports the transitional nature of the passage; as was the case in m. 21, the lighter texture also serves to set up a tremendous contrast with the return of the full ensemble after a full measure of silence (m. 108).

The use of the second viola as bass voice allows Mozart to accentuate *crescendi* in a very subtle fashion. The opening of the slow movement of the D major quintet offers an example of this (Example III-9). After the initial four-measure statement of the theme over the held note in the cello, the material repeats in m. 5. Here, however, the cello does not play, and the second viola is the lowest voice in the ensemble for one measure, before the cello returns in the following measure. This allows Mozart to create, in an almost imperceptible way, an even more intense *crescendo* than that of the second measure of the movement. Interestingly, there is no *crescendo* at all in the first two measures of the cello part in the manuscript, although the Bärenreiter editors choose to add one.

On occasion Mozart uses the change in sonority that

occurs when the second viola takes over the bass function to mark a significant structural moment. The third movement of K. 516 offers an example (Example III-10). At the moment of transition into the recapitulation, Mozart creates several layers of texture to help mark the moment of recapitulation. In the measure before the recapitulation (m. 37), the first violin plays alone briefly before being joined by the middle three voices, with the bass line in the second viola (m. 37). This trio of the middle three voices engages in a brief duet with the first violin before the cello enters *sforzato* at the last eighth note of the measure, thus recapturing the sonority of the opening of the movement. The cello entrance is actually something of a surprise, and it helps to mark clearly this point of transition.

The end of the slow movement of the D major quintet demonstrates the way in which the contrast created by the redistribution of the bass function can help to enhance the sense of closure (Example III-11). The top four voices of the quintet cadence with the second viola on the downbeat of the penultimate measure of the movement (mm. 102-3). This material is repeated in the final measure, here with the melody in the first viola and the bass line in the cello part. The contrast set up by the alteration of voicings in the repetition serves to create a greater sense of finality as the movement draws to a close.

Although the use of the second viola as bass voice often marks a shift in effect or dramatic intent, there are several instances in which Mozart creates musical effects by actually avoiding a direct correlation between the texture and the affect.

In some cases, the voicing changes but the affect remains the same or is merely enhanced; the slow movement of K. 406 offers an illustration (see Example III-2). The second viola serves as the bass of the ensemble for the first eight measures of the movement; when the cello joins in m. 9, it adds even greater warmth to what was already a *dolce* color. Here the result of trading off the bass function between the second viola and cello is to enhance the existing sonority rather than to create a contrast. The dynamics of the movement reinforce this point; at both m. 1 and m. 9, the passage is marked *piano*.

The finale of the C minor quintet offers an illustration of the way in which the affect can change before the texture (Example III-12). Mozart ends this dark and nervous theme-and-variations movement with a boisterous coda in the parallel major. The music is thickly scored and extremely jovial. Just before the conclusion of the coda, after five measures of rhythmic unison quarter notes, the cello suddenly drops out and the texture changes dramatically to a chorale of the upper four voices with the

bass line in the second viola, thereby creating a wistful and tender character (mm. 241-246). Remarkably, after the five measures of chorale texture, when the boisterous mood and material return, the cello still does not rejoin for one more measure. Instead, the second viola continues to play the role of bass voice, here playing enriching, *forte* octaves until the penultimate measure. The second viola provides sufficient heft as a bass instrument for Mozart to hold the cello in abeyance for one more bar, using it to respond to the ascending violin figure in m. 247. The versatility of the second viola allows Mozart to have the best of both worlds: he is able to create contrast in mood and sonority at the same time that he leaves the cello free to assume a melodic role.

The third movement of K. 516 demonstrates the way in which Mozart on rare occasions reverses the correlation between texture and affect (Example III-13). Here he uses the contrasting timbres of cello and second viola to help set up one of the most striking moments in the movement. In m. 33, the four upper voices play a chorale-like figure, anchored by the second viola. The sonority is warm and rich, albeit *piano*. In the following measure, the cello joins the texture, and the dynamic drops to *pianissimo*. In contrast with the numerous instances in which the second viola as bass line creates a thinner, more tender sonority, here Mozart actually uses the fifth voice to create a more

ethereal, hushed mood (m. 34).

#### SECOND VIOLA AS INITIATOR OF HARMONIC AND MOTIVIC EVENTS

One of the most striking aspects of the string quintets is the frequency with which Mozart turns to the second viola to facilitate and emphasize significant musical events. He repeatedly uses the second viola to initiate important changes in tonality, dissonance treatment, and phrase structure. By virtue of its ability to blend into the ensemble and its mellow sonority, the second viola is perfectly suited to carry out such functions in a subtle fashion.

*The second viola and harmonic change.* The first movement of K. 515 demonstrates some of the ways in which Mozart uses the second viola to initiate large-scale harmonic motion. Shortly before the modulation to the dominant begins, there is an unusual harmonic detour to the extremely distant key of D-flat major (Neapolitan to C), where it remains for only a few measures before modulating back to the tonic C major (See Example II-3).

Throughout this daring harmonic episode, the second viola plays a prominent role. To begin with, the root of the deceptive cadence on the downbeat of m. 46 which triggers the passage is played by the second viola, while the cello rests. At the opening of the ensuing passage,

the second viola plays D-flat in octaves with the first viola (m. 48). The placement of the root of the chord in the violas, rather than in the cello, helps to suggest that this key will not become firmly established. Then the second viola plays octave A-flats for three measures. Interestingly enough, this is the first time in the movement that the second viola has moved independently; up to this point, it has been grouped with the second violin and first viola. These repeated octaves in the second viola part emphasize the dominant of this very unlikely key area – a dominant which easily falls a half step to G, the dominant of the tonic (m. 54-55). The second viola figure begins on the second beat of each measure and repeatedly reaches up only to fall back to its starting point; this helps to create the sense that the music is striving to accomplish something difficult, in this case, to remain in the foreign key of D-flat. After three measures of playing A-flats, the second viola helps to signal the next significant harmonic shift – this one away from D-flat – as it moves up a half step to A-natural an octave above the cello (m. 52).

In some cases Mozart makes a very small change in the second viola part that reinforces a larger change in the overall form. In the recapitulation of the first movement of the C minor quintet, K. 406, the three inner voices play syncopations for six measures, just as they do in the

exposition (Example III-14a and III-14b, mm. 159-164 and mm. 28-33). However in the recapitulation, Mozart makes a subtle change in the last measure of the second viola part, m. 164; midway through the bar, the second viola changes pitch, moving from C-natural to A-flat. Nothing forces Mozart to make this alteration: the cello plays the A-flat throughout the measure. By having the second viola double that pitch at the midpoint of the bar, Mozart emphasizes the motion towards G, the harmonic goal of the passage.

The recapitulation of the first movement of K. 515 offers another example of the way in which a minute change in the second viola triggers a larger harmonic or formal event. The first eight measures of the recapitulation are identical to the first eight measures of the movement, but at the ninth measure (m. 213) there is a dramatic change (Example III-14c). Mozart essentially telescopes the entire passage that appeared between m. 10 and m. 31. The salient characteristic of the exposition of this movement is how resolutely anchored in the tonic it remains; here in the recapitulation, however, Mozart introduces significant chromatic alteration after a mere eight measures. Interestingly, the only line of the accompaniment that is changed from what it was at m. 9 is the second viola. Instead of rising a half step from B natural to C natural, here in m. 214 the second viola descends a half step from B natural to B flat. This subtle change signals that the

music will take a different turn than it did at the comparable point in the exposition.

On rare occasions, the second viola initiates a harmonic event not through an imperceptible change, but by means of a particularly noticeable gesture. The recapitulation of the first movement of K. 406 offers an illustration (Example III-15). After five measures of unison texture, all of the voices except for the second viola drop out, leaving the second viola alone with a sustained G octave, the root of the dominant of C minor (m. 170). The recapitulation of the second theme that is prepared here occurs in minor; it is an extremely dramatic moment. Here Mozart takes advantage of what is ordinarily the unobtrusive quality of the second viola: by showcasing what would ordinarily be the least prominent voice in the ensemble, Mozart gives the listener an indication that something out of the ordinary is afoot.

*The second viola and dissonance treatment.* In many instances, Mozart selects the second viola to be the carrier of the dissonant element of a passage; indeed, the second viola part often contains the only unusual or discordant element in an otherwise placid texture. The third movement of K. 614 illustrates this clearly (Example III-16). In the second half of the first phrase of the movement, the second viola plays alternating B-flat and C-

flat for three consecutive measures (mm. 6-9). By repeatedly playing the flat sixth, the second viola emphasizes the dominant of the key and adds a crucial element of instability to this otherwise rustic and simple theme.

The second viola performs a similar function at the end of the trio of this movement (Example III-17). In an unusual textural move, the upper three voices play the melody in octaves, while the cello plays repeated E-flats. The most interesting harmonic material here is in the winding eighth-note line of the second viola part. Six measures before the close of the trio, the second viola plays a D-flat, changing the stable tonic chord into a subtly dissonant V7/IV chord (m. 42). This dissonance resolves in the next measure with the viola playing a C-natural, the third of the IV chord. Unlike the example in m. 6 of the minuet (Example III-16), at the close of the movement, the chromaticism of the second viola line serves to reinforce the establishment of the home key.

The slow movement of the C minor quintet illustrates the way in which Mozart takes advantage of the dark sonority of the second viola to color significant harmonic events in a subtle way (Example III-18). On two occasions, the second viola plays D-flat against E-natural in the cello (m. 22, 29). Placing the diminished interval in the lowest two voices in this fashion allows Mozart, if not to

hide it, at least to present it in a less obvious manner. It colors the sonority of the entire ensemble without being too prominent. Indeed, in both instances, an upper voice (the second violin at m. 22 and the first violin at m. 29) attracts the listener's ear at the moment the diminished interval sounds, either by entering or through ornamentation.

By contrast, on occasion the second viola actually places a spotlight on the dissonance, rather than hiding it. In the third movement of K. 516 (which also features the second viola in a prominent motivic role in mm. 19-21), there is a particularly poignant section that concludes with an augmented sixth chord on the downbeat of m. 26 that resolves into a more *dolce* passage (See Example III-5). This chord is prepared by the entrance of the second viola at the end of m. 25 after two measures of rest. When the second viola does enter, it moves in contrary motion with the first violin part; this emphasizes the move to the augmented sixth chord on the downbeat of m. 26. In fact, it is the two violas in octaves that are an augmented sixth above the bass and a diminished seventh below the most prominent voice, that of the first violin. In the analogous passage in the recapitulation (mm. 60-63), Mozart makes one change that makes the role of the second viola even more prominent. In mm. 23-4, the second viola carries the bass line of a deceptive cadence. In the analogous

spot (mm. 60-61), the cello plays the same line and the second viola rests (Example III-19). Here the second viola is tacet for nearly three measures; therefore, when it re-enters with the descending chromatic line leading to the augmented sixth chord (m. 63), it is an even more dramatic event than in the exposition.

Mozart employs a similar tactic several measures later in the coda (Example III-20). For one measure, only the upper three voices of the ensemble play, and then the second viola rejoins the texture on the second beat of m. 77 playing a diminished fifth below the first violin. By having the second viola enter on the weakest beat of the measure when the cello is not playing, Mozart places the dissonant entrance in sharp relief.

*Second viola as the building block of the larger phrase.* In discussing the works of some of the precursors to Haydn and Mozart, Charles Rosen observes, "The chamber works of the middle of the century are full of holes, moments where the tension ceases to exist, where the music stops and picks up again with no inner necessity: even in the earlier works of Haydn and Mozart we can see this occurring with sad frequency."<sup>2</sup> This was perhaps one of the consequences of the shift away from the music of the Baroque, with its tendency to produce movements of consistent character throughout. Thus one of the

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<sup>2</sup> Rosen, *The Classical Style*, p. 44.

challenges facing composers at this juncture in music history can be described as follows: how was it possible to create variety within a movement (or even within a section or a phrase) while still maintaining continuity and momentum?

The use of the second viola in the slow movement of K. 174 offers one solution to this dilemma (Example III-21). In the space of the opening twenty-three measures, Mozart employs nine distinct textures, yet the movement is not choppy and disjunct.<sup>1</sup> By serving as a melodic instrument (m. 6), an inner voice (m. 8), and a bass line (m. 17), the second viola frees up the ensemble to assume these myriad configurations seamlessly.

In many cases the second viola helps to link together short fragments to form a larger phrase. In the development of the last movement of K. 614, the main motive of the movement is broken into fragments that form a sequence descending by fifths (Example III-22). The fragment is passed from first violin to first viola to second violin before returning to the first violin as the sequence ends (mm. 60-63). As each instrument plays the fragment, it is answered by the second viola playing an augmented second below the final note of the motive (see for example, the first violin E-natural in m. 61 which leads into the second viola's D-flat). The last note of the

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<sup>1</sup> These textures begin in m. 1, m. 3, m. 7, m. 11, m. 16, m. 18, m. 19, m. 20, and m. 23.

second viola figure then leads by half step into the next statement of the motivic fragment (for example, the E-natural in the second viola in m. 61 leads to the E-flat in the second violin in m. 62). Here the dissonant, chromatic second viola line serves to tie together these brief melodic fragments into a larger, coherent phrase.

Over the course of the introduction to K. 593, it is the malleability of the second viola that facilitates both the extension of the phrase and the incorporation of the cello into the texture of the whole ensemble (Example III-23). At the opening of the movement, the cello stands in stark isolation from the upper four voices of the ensemble: it plays an arpeggio and the upper four voices of the ensemble respond while the cello rests. This happens five times over the course of the first fourteen measures. Finally, the texture of the introduction changes almost imperceptibly and the phrase is extended; the second viola is a key element in this unfolding. In m. 16, in response to the cello arpeggio, this time only the upper three voices enter; apart from the absence of the second viola, the texture is very similar to the five earlier responses. On the third quarter note of the measure, the second viola enters playing the leading tone of the dominant, tied over the bar line. This later entrance serves as a kind of answer to the upper three voices, and it serves to extend the phrase and lead into the final, half cadence of the

introduction. Moreover, the flexibility of the second viola role helps to unify the ensemble as the introduction draws to a close. When it enters in m. 16, the second viola plays in rhythmic unison with the upper three voices for two measures, and then it switches and joins with the cello in rhythmic unison. This provides the bridge that allows the cello to rejoin the rest of the ensemble: after this measure, the cello joins the three middle voices in rhythmic unison for one measure before the final cadence of the section.

In some cases, by virtue of its articulation the second viola stands apart from the surrounding texture and yet at the same time, creates a more homogeneous whole. In the recapitulation of the last movement of the C major quintet, for example, a series of three eight-measure developmental phrases added between the first and second themes (m. 297-340) features an accompaniment of staccato eighth notes in the second violin and second viola (Example III-24). At the end of each phrase, the second viola plays five legato, chromatic eighth notes to link the preceding phrase to the next one (for example, m. 304). The second viola is perfectly suited to this function of linking the phrases together, combining as it does the roles of accompanimental and melodic voice. It also serves to introduce the legato element from the melodic line into the eighth notes of the accompaniment.

*The second viola as independent observer.* As has been noted earlier, Mozart wrote each of his string quintets shortly after composing a string quartet or group of quartets; it is therefore not surprising that the additional viola in the quintet often acts as an independent observer, in a sense commenting on the action of the string quartet to which it is added. It should be noted that this feature is characteristic of the more mature quintets, K. 515 and later; in K. 174, the second viola's role is less fully developed.

The C Major quintet features several examples of this independent role for the second viola. Over the course of the final twenty-two measures of the exposition of the first movement, the second viola does not move in rhythmic unison with any other member of the ensemble (Example III-25, m. 30-52). This autonomy is particularly noticeable here because the other instruments have such different material. The first measure sets the tone: after a moment of complete silence, the other four instruments re-enter in rhythmic unison, with the second viola joining one quarter note later (m. 130). During the last nine measures of the exposition, the two violins play in octaves and the first viola and the cello play in rhythmic unison, separated by a tenth (mm. 144-150). These pairings are established in m. 143, while the second viola rests. One measure later, the

second viola rejoins the ensemble with an arpeggio of three descending quarter notes beginning on the second beat of each measure.

This texture recalls the instrumentation of the brief but remarkable attempted modulation to D-flat Major at m. 47 (see Example II-3). There again, two instruments (the second violin and first viola) play in rhythmic unison while the second viola plays three legato quarter notes in response, beginning on the second quarter of the measure. At the end of the exposition, this texture is brought back and elaborated. Instead of playing one octave for three consecutive measures, the second viola reinforces the harmony and plays different descending arpeggios in each bar. The second viola also acts as a kind of axis of symmetry, around which the pairings of the two violins and the cello and first viola revolve.

The coda of this same movement offers another instance of this tactic (Example III-26). As the music reaches a climax, the two violins move in rhythmic unison at the tenth, while the first viola and cello do the same (mm. 333-4). Only the second viola maintains its independence, with an eighth note counter line which responds in contrary motion to the material of the two duos. As was the case in the exposition, the second viola motion is highlighted by the eighth-note rest which precedes its entrance on the weaker second and fourth quarter notes of the measure.

In the earlier development section, the second viola acts as an independent commentator and the axis around which a complex counterpoint revolves (Example III-27). Unlike the passages at the end of the exposition and the coda, both of which featured pairs of duos, here the second viola is set against a sequential quasi "double canon" (mm. 185-90). Over the course of this passage, the cello is in "canon" with the first violin, while at the same time, the second violin is in "canon" with the first viola. Once again, against this the second viola offers a quarter note commentary. Here the second viola material combines elements of both mm. 49-51 and mm. 144-150; that is, both the upward leap of an octave and the descending arpeggiated motion are incorporated into one figure. Yet again, the motion begins from the weak fourth beat of the bar.

The last movement of K. 515 contains two prominent examples of second viola autonomy, one humorous and one poignant. At the start of the closing theme (m. 168ff.), both violins, the first viola and the cello all move in rhythmic unison, with a forte-piano bringing the motion of the passage momentarily to a halt (Example III-28, mm. 168-171). Two eighth notes later, the second viola crashes in alone with an octave leap, also with a forte piano. It is difficult to hear or play this passage without visualizing the comic foil of an ensemble clambering madly for a departing train that everyone else in the cast safely

boarded moments earlier. The second viola thereby also helps to accentuate this important arrival of the first closing "tutti" theme.

Later in the movement, in the developmental passage insterted in the recapitulation, the two violins are paired in rhythmic unison against the first viola, while the cello plays an eighth note bass line (Example III-29, mm. 320-332). All four of these voices play material that is staccato and light. Against all of those rhythmic, *leggiero* figures, the second viola plays a mournful, legato counter line, an interwoven sequence of descending thirds. It also adds the dissonant seventh to every other downbeat chord. Once again, Mozart turns to the second viola to provide another layer of emotion and nuance to the passage.

The slow movement of the G minor quintet contains one of the most glorious moments for the viola in all of the chamber music literature. Mozart's use of the second viola as an independent commentator, in a sense outside of the rest of the ensemble, here reaches its highest degree (see Example III-5). The passage is prefaced by a four-measure interlude (mm. 14-17), in which sforzando-piano figures in the first violin are answered by similar figures in the second violin and first viola in thirds, and then by the second viola alone (again on the second, weak beat of the measure); the second viola is thus already set off as an autonomous figure in the ensemble, in addition to serving

as temporary bass voice. After the motion comes to a halt and an eighth note of silence, the passage resumes, with a pain-filled melody in the first violin accompanied by throbbing sixteenth notes in the second violin, first viola and cello. The second viola rests for six beats; once the first violin reaches the low point of its descending line, the second viola then enters with a rising sixteenth note figure that is full of brooding menace in response. The first violin takes up the melody again, and once more the second viola responds with the rising sixteenth note figure before joining the other three accompanimental voices. Immediately after this passage, the second viola again takes over the bass function, emphasizing the deceptive cadence on G-flat in m. 24. After this cadence, the first violin still plays the melody, answered by the second violin and first viola in rhythmic unison, with the bass line in the cello; meanwhile, the second viola still moves independently, entering with a descending chromatic line at the final quarter note of m. 25.

That Mozart would choose to place the incredibly dramatic sixteenth note figure of m. 19 in the second viola is indicative of the manner in which he now treats this instrument: no longer merely another voice in the accompaniment, the second viola here comes into its own as an independent character in the ensemble.

The trio of the C minor quintet K. 406 contains one

other illustration of the independence of the second viola and the way in which it serves as a commentator on the rest of the ensemble. It is, however, a negative example, for the second viola is tacet for the entire trio. It was, of course, a convention to reduce the number of instruments playing in the trio of menuet movements, as its title implies; in fact, in the trio of the wind serenade K. 388 which was the original version of K. 406, only half of the ensemble plays. Interestingly, the music of this trio is almost archaic sounding, with a strict, academic canonical rovescio. When the second viola rejoins the ensemble at the return of the Menuetto, the music regains the stormy, passionate character that dominates so much of the work.

*The second viola as melodic instrument.* The second viola is used only rarely as an actual melodic instrument in the string quintets. In the final movement of K. 174, there are two instances of the second viola playing the main line just before the end of the movement (see Example II-4b). In m. 233, the second viola plays the material that had been played by the first viola at the analogous point of the exposition. Twenty-two measures later (m. 255), the other four voices drop out and the second viola plays alone for four measures before being joined by the first viola for another four measures. This moment marks a kind of inversion of the texture compared with the opening

of the movement. There, the material is presented by the two violins and the cello; the violas do not play. Here, the opposite is the case; the figure, which is an inversion of the opening material, is presented by the only two instruments that did not play there. While these instances are brief, they are an indication that Mozart is beginning to explore the possibility of utilizing the second viola in a more prominent role.

The second viola does not serve as the melodic voice of the ensemble in the C minor, C major and G minor quintets. There is a moment in the second movement of K. 406 at which the second viola takes up a counter-melody from the cello (m. 36 and m. 96); it could be argued that this figure is actually the most prominent at that moment, but in any case, the second viola's role is not primarily melodic.

In the first movement of the D major quintet, the second viola does take over the melodic line on two occasions; when it does so, it demonstrates the extent to which this extra voice allows Mozart to develop the material of the movement. The first instance comes in the recapitulation, when Mozart extends the dotted eighth note figure by using the second viola and the cello to take over the material (Example III-30, mm. 172-178). Later in the movement, the closing melody that had appeared in the violins in the exposition is played by the violas,

beginning with the second viola in m. 220. This is one of the clearest instances of the second viola performing the melodic function in any of the quintets to date.

Interestingly, it is reminiscent of the moment when the second viola plays the main line in the recapitulation of the last movement of K. 174. There, however, a melody that had been played by the first viola is taken over by the second viola; in this case, K. 593, material that had been played by both violins in the exposition is taken over by both violas. This allows Mozart to create a sweeping rise in the register of the material as it passes from second viola to first viola, then to second violin and finally to first violin (mm. 220-227). In the exposition, the material simply passed back and forth between the two violins; by broadening the melodic function to include the second viola, Mozart has significantly altered the material in the recapitulation.

In the first movement of the E-flat quintet, K. 614, the second viola plays the melody briefly before passing it off to the first viola (m. 20). Interestingly, this is the moment where the texture breaks out of the block groupings that dominate the opening of the movement.

The last movement of K. 614 sees two instances of the second viola playing the melody. The first comes just before the long fugal passage in the development (mm. 109-110). By placing the melody in the second viola, Mozart is

able to create a dramatically different sonority, one that underlines the thinning out of the texture before the contrapuntally complex passage that will ensue. Shortly after that same fugal section, there is an extended passage in which the second viola and cello trade off fragments of the main melodic figure of the movement beneath constant eighth notes in the upper three voices (mm. 161-173). This use of the lowest two instruments of the ensemble as the melodic voices emphasizes the searching, unsettled quality of the passage; it maintains the sense of disruption that is created in the preceding fugue.

The second viola makes its influence felt in extremely subtle ways. Its melodic moments are few, but through its function as bass voice, highlighter of significant harmonic and motivic events, and autonomous commentator, it helps to shape the course of the quintets in crucial ways. Far from mere harmonic filler, the second viola serves as an important catalyst for a wide range of events in the string quintets.

In examining the course of music history from what is now considered the end of the baroque era through the end of the nineteenth century, it is possible to discern an interesting trend: instrumental compositions tend to get longer. Obviously, there are exceptions to this tendency; Schubert impromptus and Brahms intermezzi are merely some of the more obvious. Nevertheless, as one examines the dimensions of symphonies, string quartets, and other genres that bridge these periods of music, there is no question that the general trend is for such works to increase dramatically in scale. Indeed, some of the works that are considered turning points in the development of music, such as Beethoven's Third Symphony, have earned that designation at least in part by virtue of the unprecedented grandeur of their dimensions.

This is true in large part because the achievement of greater breadth of dimensions in music of the eighteenth and nineteenth centuries required a composer to overcome some fundamental problems. As Charles Rosen points out, in expanding a sonata allegro form movement, "The problem was always how and where to add weight without undoing the proportions and wrecking the unity."<sup>1</sup> In other words, the exposition of a sonata movement derives its tension and its energy from the motion from tonic to dominant; if that move occurs too late, then the tension dissipates and the drama

<sup>1</sup> Rosen, *The Classical Style*, p. 269.

of the move is lost. On the other hand, once the piece reaches the dominant, then there is, theoretically, little possibility of harmonic drama for the remainder of the exposition.

With the addition of a second viola to the string quartet, Mozart discovered a vehicle that allowed him to expand the dimensions of the sonata allegro form dramatically. As we have seen, the quintet allows a much greater range of textural groupings than are possible in the string quartet; by using these different textural possibilities to recast and revoice melodic material, Mozart is able to expand the dimensions of the sonata allegro form.

At 218 measures, the first movement of the B-flat quintet marks a new stage in the expansion of the dimensions of Mozart's sonata-allegro form movements. Of the thirteen string quartets that Mozart had composed by 1773, only two contain a sonata-form movement that is anywhere near this length, and even those two movements are considerably shorter. As the following chart makes clear, the sonata form movements of the early string quartets are on average a little over half the length of the first movement of the first quintet.

<u>Opus</u>	<u>Number of Measures<sup>2</sup></u>				
	<u>Expo.</u>	<u>Develop.</u>	<u>Recap.</u>	<u>Coda</u>	<u>Total</u>
<u>K. 174, I</u>	<u>86 (m. 1)</u>	<u>34 (m. 87)</u>	<u>92 (m. 121)</u>	<u>6 (m. 213)</u>	<u>218</u>
K. 80, II	35 (m. 1)	14 (m. 36)	35 (m. 50)		84
K. 155, I	53 (m. 1)	18 (m. 54)	48 (m. 72)		119
K. 156, I	71 (m. 1)	38 (m. 72)	71 (m. 110)		180
K. 157, I	52 (m. 1)	22 (m. 53)	52 (m. 75)		126
K. 158, I	45 (m. 1)	29 (m. 46)	53 (m. 75)		127
K. 159, II	88 (m. 1)	20 (m. 89)	87 (m. 109)		195
K. 160, I	45 (m. 1)	14 (m. 46)	46 (m. 60)		105
K. 168, I	41 (m. 1)	21 (m. 42)	46 (m. 63)		108
K. 169, I	36 (m. 1)	36 (m. 37)	45 (m. 73)		117
K. 170, III	23 (m. 1)	16 (m. 24)	19 (m. 40)		58
K. 171, I	62 (m. 1)	12 (m. 63)	68 (m. 75)	17 (m. 143)	159
K. 172, I	52 (m. 1)	19 (m. 53)	56 (m. 72)		127
K. 173, I	45 (m. 1)	19 (m. 46)	72 (m. 65)		136

The juxtaposition of the earliest quartets with the earliest quintet makes clear that the quintet structure allowed Mozart to increase the scale of his composition, but this was a trend that would become even more marked in the later quintets. With the first movement of the C major quintet (368mm.), Mozart produced the longest sonata allegro movement in the history of music before Beethoven.<sup>3</sup> This is not merely taking into account works of chamber music; no symphony before Beethoven is constructed on such a grand scale.

<sup>2</sup> The first measure number of each section appears in parentheses.

<sup>3</sup> Rosen, *The Classical Style*, p. 268.

In part, such expanded dimensions are a kind of byproduct of the fuller sonority created by the addition of the second viola to the string quartet texture. The full complement of the quintet is able to produce a sonority which is more grand and symphonic, and this in turn suggests a larger structural framework to support that timbre.

Beyond the issue of sonority, however, the flexibility of the quintet texture itself contributes directly to the expansion of the dimensions of these works. Throughout the quintets, Mozart uses the textural flexibility offered by the string quintet to reinterpret material.<sup>4</sup> The opening of the B-flat quintet offers a clear example of this (Example IV-1). After the opening eight-measure phrase and a three-measure bridge, the opening phrase is repeated, here with the melody in the first viola instead of the first violin. There is no compelling melodic or harmonic purpose served by repeating this opening eleven-measure passage. However, by altering the instrumentation of this material, Mozart is able to create sufficient variety to justify the repetition, and thereby he creates a potent means of expanding the dimensions of the movement.

The second viola is critical in making this expansion possible. With the presence of this additional viola,

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<sup>4</sup>As Rosen points out, "The classical style is a style of reinterpretation. One of its glories is its abilities to give an entirely new significance to a phrase by placing it in another context. This can be done without rewriting, without reharmonizing, and without transposition. . ." (*The Classical Style*, p. 78).

Mozart is able to leave the first viola silent for the first eleven measures of the movement. When the first viola does finally enter in m. 12, the entire sonority changes. In a string quartet, the difference would necessarily be less dramatic.

This practice of repeating the opening material of a movement using a different group of instruments will also be a prominent feature of both the C major and the G minor string quintets. This technique is significant for more than its role in expanding the scale of these works. By using the greater range of textures to restate material, Mozart is able to explore a wider range of color and nuance of that material. In other words, a melody like that which the first violin plays (accompanied by the second violin and first viola) at the opening of the G minor quintet takes on an entirely different character when it is played by the first viola (accompanied by the second viola and cello). Mozart has thus opened up a method of developing the material at the very opening of the exposition of the movement, rather than waiting for the "development" proper.

In addition to repeating material verbatim with different groupings of instruments, Mozart frequently expands the middle of a phrase through re-orchestration. The B-flat quintet contains numerous examples of this technique. In the recapitulation of the first movement, Mozart applies this technique to a simple cadential figure

and creates a figure of far greater variety and interest (see Examples IV-1 and IV-2). In the exposition, the violins are paired and the violas are paired while the cello plays the bass (mm. 32-3). In the recapitulation, three new pairings are employed: first violin with first viola (mm. 156-159); second violin with cello (mm. 156-7); and second violin with second viola (mm. 158-9). Clearly Mozart is experimenting with the different effects produced by manipulating such groupings, and this results in a doubling in the length of the passage, as well as a wider range of sonorities and a heightened contrapuntal sense.

This technique is by no means limited to the earliest quintet. Indeed, examples of this expansion by means of textural manipulation pervade the quintets. The recapitulation of the D major quintet offers a clear instance of this method. In the exposition, the three upper voices of the ensemble trade off an extended dotted-eighth/sixteenth note figure (mm. 55-61); in the recapitulation, this passage begins in exactly the same fashion, but it is extended by nine measures (mm. 168-81). This nine-measure extension features the only two instruments that did not play the melody in the exposition – the cello and second viola – trading the figure off between each other (mm. 171-178). It is the very exclusion of the cello and second viola from the melodic role in the exposition that gives meaning to this extension of the

phrase in the recapitulation. Again, the manipulation of the voicings allows Mozart to reinterpret material and in the process, expand the dimensions of a movement.

To see more clearly some of the ways in which Mozart expands the middles of phrases, it is useful to consider how the B-flat quintet might have sounded without such interpolations. At several points in the exposition, Mozart adds material that is not harmonically or melodically necessary; that is to say, a coherent and well-constructed composition could have been constructed without them. These expanding passages are: mm. 9-10, mm. 12-23; m. 33; mm. 49-60; mm. 63-4; mm. 68-71; and mm. 75-77 (see Examples IV-1 and IV-3).

These measures all serve to broaden the form of the movement without sapping the exposition of its harmonic direction. A few of these excerpts (for example, mm. 9-10 and mm. 49-60) do introduce new motivic and harmonic material. Even in these instances, however, it would be perfectly possible to cut these passages and preserve coherence. For the most part, however, the passages in question capitalize on the flexibility of the quintet configuration; their interest stems from the elements of texture, register, and sonority, rather than from motivic or harmonic development. For example, in mm. 32 and 33, the material is repeated verbatim, with the sole exception of the dialogue in the two violas. In mm. 75-78, the

material of the preceding three measures is restated with the addition of the two violins playing an octave above the violas. Obviously, to make this point is not to suggest that the piece would have been stronger had Mozart omitted all of these passages; on the contrary, it demonstrates what a less imaginative composer might have done when supplied with the resources of the string quintet.

In the later quintets, this technique remains an important element of the compositional process, and it is wedded to a fuller exploration of the expressive potential of the different textural groupings. The opening of the G minor quintet is a prime example of this (see Example II-6). Not only is the material that is presented by the trio of the upper three voices restated by the trio of the lower three voices, its meaning is also subtly shifted. At the downbeat of the sixth measure of the phrase (m. 14), instead of playing an F-sharp, the leading tone of G minor, as the first violin does at the parallel place in m. 6, the first viola plays an A-flat, the Neapolitan second, which will be a critical element in the harmonic development of the work. Mozart uses the richer sonority offered by the trio of the lowest three instruments to introduce a fundamentally important element of harmonic development into the very opening of the work.

Mozart frequently takes advantage of these textural varieties to introduce a change in the nuance or timbre of

material. As was seen earlier (p. 65), the recapitulation of the D major quintet offers an excellent example of the way material can be extended and at the same time reinterpreted through revoicing. Just before the return of the opening *Larghetto* at the end of the recapitulation of the first movement, there is a restatement of the closing theme from the end of the exposition (Example IV-4, mm. 89-96 and mm. 216-225). Both passages begin in similar fashion, with a statement of the theme by the second violin being answered by the first violin two measures later; however, in the recapitulation, Mozart uses the textural resources of the quintet to extend the passage, with the melody passing to the second viola and first viola before returning to the violins in m. 224 (Example IV-4). Not only is the material extended in the recapitulation, it is also subtly altered harmonically. To match the darker sonority of the viola, the statement by the first viola sees the melodic figure, which had been extremely light in character, recast in a more richly chromaticized version of foreboding (m. 222-8).

All of these features of the string quintet – the fuller sonority, the possibilities of textural variety, and the variation through sonority and voicing – contribute to the dramatic expansion of its dimensions. Once such expansion had been achieved in the quintets, moreover, it

opened the door to similar advances in all manner of sonata-allegro movements. The trend that has its seeds in the first movement of K. 174 culminates in the epic structures of K. 515 and, later, the "Eroica" Symphony.

Mozart composed some of his most significant and elaborate works of chamber music for the string quintet. In considering some of the reasons this was the case, it is instructive to note some of the similarities between the quintet and the body of works that formed another crucial portion of Mozart's output, namely, opera. At first glance, this might seem to be an odd comparison to make. After all, opera is a large-scale combination of music and drama, complete with singers, sets and costumes; the string quintet consists of five instrumentalists performing work which is meant to be played and heard in an intimate setting. Nonetheless, there are interesting similarities between the two forms.

One of Mozart's dearest ambitions was to be a composer of opera. In his letters, he writes of it frequently. "I have an inexpressible longing to write another opera," he wrote to his father. "I have only to hear an opera discussed, I have only to sit in a theater, hear the orchestra tuning their instruments - oh I am quite beside myself at once." On another occasion, he wrote, "Do not forget how much I desire to write operas. I envy anyone who is composing one. I could really weep for vexation when I hear or see an aria." Interestingly, the year 1787 saw the composition not only of two of the greatest string

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<sup>1</sup> Anderson, *Letters*, p. 305, Munich, 11 October 1777 [no. 219]; and p. 462, Mannheim, 4 February 1778 [no. 281].

quintets, the C major and the G minor, but also *Don Giovanni*.

The string quartets of Haydn are marked by what Charles Rosen describes as an "air of conversation";<sup>2</sup> the string quintets of Mozart, on the other hand, are marked by what might be termed an "air of drama." A string quartet – especially the masterpieces of Haydn, Mozart and Beethoven – is, as Goethe noted, a conversation among four equal voices. The addition of the fifth voice creates more of an ensemble, a larger unit, and thus the potential for more of a dramatic format. And as Rosen also points out, "The application of dramatic technique and structure to 'absolute' music was more than an intellectual experiment. It was the natural outcome of an age which saw the development of the symphonic concert as a public event."<sup>3</sup> One basic aspect of most drama is conflict, and the quintets, with their striking contrasts of texture, register, and timbre, present many instances of this effect. Indeed, the quintets feature many passages that are highly dramatic and vocal in character. The entire slow movement of K. 515, with its extremely lyrical and melismatic interchanges between first violin and first viola is one such example; the introduction to the last movement of K. 516, with the tragic, plangent first violin line over the sobbing eighth notes in the inner voices is

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<sup>2</sup> Rosen, *The Classical Style*, p. 141.

<sup>3</sup> *Ibid.*

another.

In what sense can a piece of instrumental music be thought to partake of dramatic techniques and values? Janet Levy points to at least one possible answer to this question in her examination of the unison texture. She argues, "the unison can prompt us temporarily to suspend belief in the 'reality' of a passage, to take that passage as if in quotes, or in some way not part of the main action - as a ceremonial or theatrical episode 'outside' the realm of the real events of the piece."<sup>4</sup>

As we have seen, one of the hallmarks of Mozart's string quintets is the profusion and manipulation of textural groupings. Again and again in the quintets, Mozart uses the different characters of the different instrumental configurations to create contrast, variety, and color. This is a fundamental technique that the quintets share with opera: after all, an opera is constructed by the juxtaposition of different small groupings - arias, duets, trios, quartets, quintets, and so on - against the background of a larger ensemble.

The addition of the second viola lends the quintet another feature that aids in the achievement of a dramatic technique: the darker color that is created by the presence of a second tenor instrument lends itself to the depiction of more complex, brooding and psychologically

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<sup>4</sup> Levy, "Texture as a Sign," pp. 528-9.

interesting music. The minor mode also lends drama. Out of the six quintets, two are in minor; in the C major quintet, nearly the entire development section is in minor. Furthermore, more and more Mozart casts the second viola in the role of bass instrument, thereby freeing the cello to assume more of the melodic function. This also helps to create the dark, brooding sonority of the work as a whole; the C minor quintet contains numerous examples of this maneuver.

The addition of the second viola not only adds darkness to the overall sonority, it also helps Mozart to heighten the dramatic contrast between bright and dark timbres in the quintets. For example, the opening of K. 515 offers an example of the extreme contrast between the cello and first violin sonorities. Here, the writing for both instruments has a distinctly vocal quality, with the cello taking on the aspect of a basso buffo figure contrasted with the coloratura delicacy of the first violin. What makes this counterpoint possible, however, is the background provided by the three inner voices, with their constant chorus of eighth notes observing the dialogue between the two outer voices. In a sense, then, the addition of the extra voice allows Mozart to expand the distance between the two timbral extremes.

The quintets offer many examples of this kind of theatrical opposition. Even the earliest quintet, K. 174,

demonstrates this approach. The second movement is framed by a figure scored in five-part unison and octaves. The figure serves to frame the entire movement – it is, in a sense, outside of the movement – and it heightens the greater individuality of the passage that it brackets. The opening of the C minor quintet is an even clearer example of this approach. The contrast between the stark five-part unison and the more tender writing that it frames serves to suggest the juxtaposition of tutti and soloist, or chorus and soloist.

But there are textures other than the unison that call to mind an operatic or theatrical atmosphere. Toward the end of the exposition of the C minor quintet, while the cello continues the eighth note figure of the previous nine measures, the upper four voices separate into two pairs, with the first violin and first viola in octaves, and the second violin and second viola in rhythmic unison (Example V-1). Here the effect is almost comic, something out of an *opera buffa*, with the same figure repeated three times in a row (mm. 90-92): the first violin and first viola play the first five notes of the E-flat scale in *piano* – a kind of musical depiction of characters walking on the tips of their toes – only to be interrupted by the entire ensemble crashing in, with a five-part *sforzando*.

In some instances, Mozart uses the textural variety of the quintet to feature the individual members of the

ensemble in a manner that heightens their individual profile. The conclusion of the first movement of the D major quintet is a case in point (Example V-2). In response to a solo in the cello line, the first violin enters, supported by the second violin and second viola (mm. 247-9). The first viola does not play here, as it did in the earlier statements of this figure. Two measures later, the first viola takes over the melody that had been played by the first violin, accompanied by the first violin, second viola and cello, before all five voices come together in rhythmic unison for the cadence (mm. 249-251). Thus, at the close of the movement, just before the curtain comes down, as it were, Mozart casts in clear relief in turn the cello, the first violin, and the first viola. In contrast with the sprightly music that makes up the bulk of the first movement, the deeply personal nature of this material is reinforced by its textural setting and helps to set the stage for the return of the opening *Larghetto* material.

The first movement of K. 515 offers another example of the way in which Mozart showcases the individual voices in a highly dramatic, self-conscious way. At one point in the exposition, each instrument plays the ornamental figure that the first violin introduced in m. 4 before passing it along to the next instrument above it in register; in other words, first the cello, then the second viola, then the

first viola, then the second violin and finally the first violin. This five-part repetition serves to highlight the individuality of each voice of the ensemble, lending each instrument a more distinct profile. For at least one measure, each instrument serves as the protagonist of the ensemble to an equal degree, and this levelling helps Mozart to reshape the ensemble as a "cast of characters," rather than an ensemble divided up into main line with accompanying voices.

Sometimes it is the joining together of forces, rather than the highlighting of an individual voice, that creates this dramatic air. In the first movement of K. 614, after a complete silence of one eighth note, the top four voices continue in rhythmic unison – even to the extent of playing the three-note grace note figure in unison – with bass notes in the cello on each half measure (mm. 60-1). This musical gesture is a prime example of the way the quintet lends itself to an operatic style of writing (Example V-3). The rhetorical quality of this interjection stops the hectic forward pace of the movement and suggests the entrance of a chorus to round off the section. The tutti that had been suggested by the interjections in mm. 56-8 now breaks through. Indeed, unlike the first movement of K. 515, with its stately reliance on long, unbroken patterns of texture, throughout this movement there is a rapid, fleet shifting of arrangement of voices. This is

contrasted with striking unanimity of texture in passages like mm. 60-1 that reaffirm the power of the quintet to create an operatic, dramatic atmosphere.

A few measures later in the first movement of K. 614, after a passage dominated by melody and accompaniment, the texture again becomes more rhetorical, or suggesting the quick repartee of conversation (Example V-4). Again, at least until m. 85, there is no sense of forward motion, but rather of back and forth between first violin soloist and the chorus of the lower four, with each voice playing no more than six eighth notes before another voice enters. The violin still plays the main line, but only in fragments, without any accompaniment. The lower four voices respond in alternate measures in near rhythmic unison (the second violin and first viola play the trill on the downbeats, while the second viola and cello simply play chords).

All of these factors – the contrast between smaller units and the larger ensemble, the interplay of light and dark sonorities, and the rhetorical quality of the instrumental lines – help Mozart to achieve a quality in the string quintets which verges on operatic. Clearly, the creation of such works as the C major and G minor quintets did not diminish Mozart's urge to write opera; but the innovations that he achieved in both kinds of genres, the

instrumental and the vocal/dramatic, fed upon and stimulated each other.

With the addition of the second viola part to the string quartet texture, Mozart discovered a vehicle that was freed him to transform his chamber music style. The seemingly limitless textural variety, the radical expansion of the dimensions of his structures, the creation of more highly individuated and dramatic personalities for each member of the ensemble – all of these advances flowed out of his experiments in the quintets.

Although the circumstances of their creation remain shrouded in mystery, the quintets almost certainly represented a kind of laboratory for Mozart to explore the issues raised in his other chamber music essays. The stylistic leap between the final quartet K. 173 to the first quintet K. 174 is only the most dramatic illustration of this process. Ironically, the same advances Mozart made in the quintets may have contributed to their failure to bring him commercial success in his lifetime. After trying for months to offer the scores of the C major, G minor, and C minor quintets for sale through a private subscription, Mozart was finally forced to publish the following advertisement in June of 1788:

Musical Notice. As the number of subscribers is still quite low, I see myself compelled to postpone the publication of my three quintets to the 1st of January 1789. The subscription tickets may still be obtained at a price of 4 ducats, or 18 gulden Viennese currency, from Herr Puchberg in the Sallinz

offices on the High Market.<sup>1</sup>

It was only after Mozart's death that the quintets, with their complex textures and virtuosic writing, would become staples of the chamber music repertoire.

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<sup>1</sup> From the introduction to *The Complete String Quintets of Mozart*, (Bärenreiter, 2001), p. xxix.

# Appendix

EXAMPLE II-1 (K. 173, I, mm. 34-45)

Musical score for Example II-1, measures 34-45. The score is written for four staves (treble and bass clefs). The first system (measures 34-38) features a melodic line in the upper voice with a downward-pointing arrow above measure 38. The second system (measures 39-45) continues the melodic line, with a trill ornament above measure 45. The bass line provides harmonic support with chords and moving lines.

EXAMPLE II-2 (K. 174, I, mm. 77-90)

Musical score for Example II-2, measures 77-90. The score is written for four staves (treble and bass clefs). The first system (measures 77-81) features a highly rhythmic and melodic line in the upper voice, with a downward-pointing arrow above measure 81. The second system (measures 82-90) continues the melodic line, with a trill ornament above measure 88. The bass line provides harmonic support with chords and moving lines.

EXAMPLE II-3 (K. 515, I, mm. 43-69)

43

52 *cresc.*

61 *cresc.* - *sooo* - *do*

The image displays a musical score for Example II-3, consisting of three systems of music. Each system contains five staves: a vocal line (soprano), a piano line (treble clef), a violin line (treble clef), a viola line (treble clef), and a bass line (bass clef). The first system begins at measure 43, indicated by a handwritten arrow and the number '43'. The second system begins at measure 52, with the instruction 'cresc.' written above the vocal staff. The third system begins at measure 61, with the instruction 'cresc.' written above the vocal staff and the lyrics '- sooo - do' appearing below the vocal staff. The score is written in a common time signature and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

EXAMPLE II-4a (K. 174, IV, mm. 59-94)

Musical score for Example II-4a, measures 59-94. The score is presented in four systems, each with five staves. The first system (measures 59-68) features a treble clef and a key signature of one flat. It includes dynamic markings of *f* and *p*. A black arrow points to the first measure of the first staff in this system. The second system (measures 69-76) continues the piece with similar notation. The third system (measures 77-84) shows a continuation of the musical texture. The fourth system (measures 85-94) concludes the excerpt, featuring dynamic markings of *p* and *[A]* in the final measures.

EXAMPLE II-4b (K. 174, IV, mm. 225-258)

The image displays a musical score for Example II-4b, covering measures 225 to 258. The score is organized into four systems, each consisting of four staves. The first system begins at measure 225 and ends at measure 234. A downward-pointing arrow is positioned above the first staff of this system, pointing to a specific note. The second system starts at measure 235 and ends at measure 244. The third system starts at measure 245 and ends at measure 250, featuring a dense texture with many sixteenth notes. The fourth system starts at measure 251 and ends at measure 258, also containing a complex rhythmic pattern. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

EXAMPLE II-5a (K. 406, I, mm. 1-25)

Allegro

Violino I

Violino II

Viola I

Viola II

Violoncello

10

19

EXAMPLE II-5b (K. 406, I, mm. 105-126)

The image displays a musical score for Example II-5b, consisting of three systems of music. Each system contains four staves: two treble clefs (top two) and two bass clefs (bottom two). The first system begins at measure 105, indicated by a small number above the first staff. An arrow points to the first measure of this system. The second system begins at measure 114, and the third system begins at measure 121. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a complex, multi-measure style typical of a piano sonata.

EXAMPLE II-6 (K. 516, I, mm. 1-17)

Allegro

Violino I

Violino II

Viola I

Viola II

Violoncello

6

12

EXAMPLE II-7 (K. 593, I, mm. 28-35)

Musical score for Example II-7, measures 28-35. The score is written for four staves (treble and bass clefs). It features a complex texture with multiple voices and instruments. A downward-pointing arrow is positioned above the first staff at the beginning of the passage. The notation includes various rhythmic values, accidentals, and dynamic markings.

EXAMPLE II-8 (K. 516, mm. 120-137) ↓

Musical score for Example II-8, measures 120-137. The score is written for four staves. It features a complex texture with multiple voices and instruments. A downward-pointing arrow is positioned to the right of the section header. The notation includes various rhythmic values, accidentals, and dynamic markings.

Musical score for Example II-8, measures 126-131. This section continues the complex texture from the previous block, featuring four staves with intricate rhythmic patterns and melodic lines.

Musical score for Example II-8, measures 132-137. This section concludes the complex texture from the previous blocks, featuring four staves with intricate rhythmic patterns and melodic lines.

EXAMPLE II-9, pt. 1 K. 614, I, mm. 1-39)

↓  
**Allegro di molto**

The image displays a musical score for five instruments: Violino I, Violino II, Viola I, Viola II, and Violoncello. The score is divided into three systems. The first system covers measures 1 through 6. The second system covers measures 7 through 13. The third system covers measures 14 through 19. The tempo is marked 'Allegro di molto'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some markings like 'tr' (trill) and 'acc' (accents) above notes. The Violoncello part is written in the bass clef, while the other instruments are in the treble clef.

EXAMPLE II-9, ctd. (K. 614, I, mm. 1-39)

The musical score is presented in four systems, each consisting of four staves. The first system begins at measure 20, the second at measure 25, the third at measure 30, and the fourth at measure 35. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'rume' and 'rume'. The score is written in a single system with four staves per system, and the measures are numbered at the beginning of each system.

EXAMPLE III-1 (K. 406, I, mm. 114-126)

Musical score for Example III-1, measures 114-126. The score is written for four staves (treble and bass clefs). Measure 114 is marked with a downward arrow and the number 114. The music features a complex texture with multiple voices and instruments, including a prominent bass line with a steady eighth-note pattern. The notation includes various rhythmic values, accidentals, and dynamic markings.

EXAMPLE III-2 (K. 406, II, mm. 1-11)

Musical score for Example III-2, measures 1-11. The score is written for four staves (treble and bass clefs). Measure 1 is marked with a downward arrow and the tempo marking *Andante*. The music features a complex texture with multiple voices and instruments, including a prominent bass line with a steady eighth-note pattern. The notation includes various rhythmic values, accidentals, and dynamic markings, including a *p* (piano) marking at the end of the passage.

EXAMPLE III-3 (K. 406, IV, mm. 1-9)

↓  
*Allegro*<sup>o</sup>

Musical score for Example III-3, measures 1-9 of the fourth movement of K. 406. The score is written for four staves (treble and bass clefs). It begins with a tempo marking of *Allegro*<sup>o</sup> and a downward-pointing arrow above the first staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a prominent vertical bar line at the end of measure 9.

EXAMPLE III-4 (K. 516, III, mm. 7-12)

↓

Musical score for Example III-4, measures 7-12 of the third movement of K. 516. The score is written for four staves (treble and bass clefs). It begins with a downward-pointing arrow above the first staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The score includes dynamic markings such as *cruc.* and *decres.* across the staves.

EXAMPLE III-5 (K. 516, III, mm. 13-28)

The image displays a musical score for Example III-5, which is the third movement of K. 516, measures 13-28. The score is presented in three systems, each containing four staves. The first system begins at measure 13, the second at measure 19, and the third at measure 24. A downward-pointing arrow is positioned above the first staff of the first system. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' and 'crescendo'.

EXAMPLE III-6 (K. 593, IV, mm. 72-86)

The image displays a musical score for Example III-6, covering measures 72 to 86. The score is arranged in two systems, each with five staves. The first system begins at measure 72, indicated by a '72' above the first staff. The second system begins at measure 80, indicated by an '80' above the first staff and a downward-pointing arrow from the end of the first system. The notation includes various rhythmic values, accidentals, and phrasing slurs across all staves.

EXAMPLE III-7 (K. 614, IV, mm. 262-293)

262

Musical score for measures 262-270. The score is written for five staves: Treble Clef, Treble Clef, Bass Clef, Bass Clef, and Bass Clef. Measure 262 is marked with a downward-pointing arrow above the first staff. The music consists of a complex rhythmic pattern with many sixteenth and thirty-second notes.

270

Musical score for measures 270-277. The score is written for five staves: Treble Clef, Treble Clef, Bass Clef, Bass Clef, and Bass Clef. The music continues with a complex rhythmic pattern, featuring many sixteenth and thirty-second notes.

277

Musical score for measures 277-294. The score is written for five staves: Treble Clef, Treble Clef, Bass Clef, Bass Clef, and Bass Clef. The music continues with a complex rhythmic pattern, featuring many sixteenth and thirty-second notes.

294

Musical score for measures 294-293. The score is written for five staves: Treble Clef, Treble Clef, Bass Clef, Bass Clef, and Bass Clef. The music continues with a complex rhythmic pattern, featuring many sixteenth and thirty-second notes.

EXAMPLE III-8 (K. 406, I, mm. 90-113)

Musical score for Example III-8, measures 90-113. The score is written for four staves (treble and bass clefs). It features a complex rhythmic pattern with frequent sixteenth and thirty-second notes. Dynamic markings include *p*, *af*, and *f*. A downward-pointing arrow is positioned above the first staff at measure 113. The score is divided into three systems: measures 90-96, 97-104, and 105-113.

EXAMPLE III-9 (K. 593, II, mm. 1-7)

Musical score for Example III-9, measures 1-7. The score is written for four staves (treble and bass clefs). It begins with the tempo marking *Adagio* and a downward-pointing arrow. The music features a slower, more melodic style with frequent sixteenth and thirty-second notes. Dynamic markings include *p*. The score is divided into two systems: measures 1-4 and 5-7.

EXAMPLE III-10 (K. 516, III, m. 37-43)

Musical score for Example III-10, measures 37-43 of the third movement of K. 516. The score consists of five staves. A downward-pointing arrow is above the first staff at measure 37. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' and 'cresc.'

EXAMPLE III-11 (K. 593, II, mm. 101-104)

Musical score for Example III-11, measures 101-104 of the second movement of K. 593. The score consists of four staves. A downward-pointing arrow is above the first staff at measure 102. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p'.

EXAMPLE III-12 (K. 406, IV, mm. 231-251)

Musical score for Example III-12, measures 231-251. The score is written for four staves (treble and bass clefs). Measure 231 is marked with a  $b^{\flat}$  and a  $\text{tr}$  (trill) above the first staff. A downward-pointing arrow is positioned above the first staff at measure 243. The score includes dynamic markings such as  $p$  (piano) and  $\text{tr}$  (trill) throughout the passage.

EXAMPLE III-13 (K. 516, III, mm. 32-36)

Musical score for Example III-13, measures 32-36. The score is written for four staves (treble and bass clefs). Measure 32 is marked with a  $\text{pp}$  (pianissimo) dynamic. A downward-pointing arrow is positioned above the first staff at measure 33. The score includes multiple  $\text{pp}$  dynamic markings across all staves.

EXAMPLE III-14a (K. 406, I, mm. 26-41)

26

calando p f p f p f p f p

calando p f p f p f p f p

calando p f p f p f p f p

39

III-14b (K. 406, I, mm. 160-65)

160

f p f p f p f p f p f p f p

f p f p f p f p f p f p f p

f p f p f p f p f p f p f p

f p f p f p f p f p f p f p

## EXAMPLE III-14c (K. 515, I, mm. 199-231)

199

Musical score for measures 199-205. The system consists of four staves: Treble, Violin I, Violin II, and Bass. Measure 199 is marked with a fermata. A downward-pointing arrow is positioned above the final measure of the system (measure 205).

206

Musical score for measures 206-214. The system consists of four staves: Treble, Violin I, Violin II, and Bass. The Treble staff begins with the dynamic marking *p dolce*.

215

Musical score for measures 215-223. The system consists of four staves: Treble, Violin I, Violin II, and Bass. The Treble staff begins with the dynamic marking *p*.

224

Musical score for measures 224-231. The system consists of four staves: Treble, Violin I, Violin II, and Bass.

EXAMPLE III-15 (K. 406, I, mm. 166-181)

Musical score for Example III-15, measures 166-181. The score is in 3/4 time and consists of two systems of four staves each. The first system starts at measure 166, indicated by a downward arrow and the number '166'. The music features a complex texture with many sixteenth notes and rests. Dynamics include piano (p) and piano-basso (p<sup>ba</sup>). The second system starts at measure 176, indicated by the number '176' and a double bar line. The texture continues with similar rhythmic patterns.

EXAMPLE III-16 (K. 614, III, mm. 1-18)

Musical score for Example III-16, measures 1-18. The score is in 3/4 time and consists of two systems of four staves each. The first system starts at measure 1, indicated by a downward arrow and the tempo marking 'Allegretto'. The music features a complex texture with many sixteenth notes and rests. Dynamics include piano (p) and piano-basso (p<sup>ba</sup>). The second system starts at measure 10, indicated by the number '10' and a double bar line. The texture continues with similar rhythmic patterns.

EXAMPLE III-17 (K. 614, III, mm. 39-48)

39

*crescendo* *p* *crescendo* *p*

*crescendo* *p* *crescendo* *p*

*crescendo* *p* *crescendo* *p*

*crescendo* *p* *crescendo* *p*

*cresc. f* *p*

Memento da capo

EXAMPLE III-18 (K. 406, II, mm. 18-34)

18

25

31

*p* *cresc.* *f*

Memento da capo

EXAMPLE III-19 (K. 516, III, mm. 56-66)

Musical score for Example III-19, measures 56-66. The score consists of two systems of five staves each. The first system (measures 56-60) features dynamic markings of *af p* and *p*. The second system (measures 61-66) features *cresc.* markings and dynamic markings of *fp*, *crescendo*, *f*, *p*, and *mf p*. A downward-pointing arrow is located above the first staff of the second system, pointing to a specific note.

EXAMPLE III-20 (K. 516, III, mm. 74-77)

Musical score for Example III-20, measures 74-77. The score consists of five staves. The first staff has a measure number *76* above it. Dynamic markings include *r*, *p*, and *f*. A downward-pointing arrow is located above the first staff, pointing to a specific note.

## EXAMPLE III-21, pt. 1 (K. 174, II, mm. 1-26)

Adagio  
con sordini  
pp  
con sordini  
pp  
con sordini  
pp  
con sordini  
pp  
sempre piano

7

12

15

EXAMPLE III-21, ctd. (K. 174, II, mm. 1-26)

Musical score for Example III-21, ctd. (K. 174, II, mm. 1-26). The score is in G major and 3/4 time. It consists of two systems of five staves each. The first system starts at measure 18 and ends at measure 21. The second system starts at measure 22 and ends at measure 26. The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include fp (fortissimo piano) and p (piano). A fermata is present over the final measure of the second system.

EXAMPLE III-22 (K. 614, IV, mm. 57-63)

Musical score for Example III-22 (K. 614, IV, mm. 57-63). The score is in G major and 3/4 time. It consists of a single system of five staves. The music starts at measure 57 and ends at measure 63. The texture is dense with many sixteenth notes. Dynamics include f (forte). A downward-pointing arrow is above the first staff at measure 59.

## EXAMPLE III-23 (K. 593, I, mm. 15-21)

Musical score for Example III-23, measures 15-21. The score is written for five staves (treble and bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. A downward-pointing arrow above the first staff indicates the start of the example at measure 15.

## EXAMPLE III-24 (K. 515, IV, mm. 290-320)

Musical score for Example III-24, measures 290-300. The score is written for five staves. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. A downward-pointing arrow above the first staff indicates the start of the example at measure 290.

Musical score for Example III-24, measures 301-310. The score is written for five staves. It features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Musical score for Example III-24, measures 311-320. The score is written for five staves. It features a complex rhythmic pattern with many sixteenth and thirty-second notes.

## EXAMPLE III-25 (K. 515, I, mm. 125-159)

Musical score for measures 125-132. The system consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 3/4 time. Measure 125 is marked with a 'V' above the staff. The score shows a complex texture with many notes and rests.

Musical score for measures 133-138. The system consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 3/4 time. Measure 133 is marked with a 'V' above the staff. The score shows a complex texture with many notes and rests.

Musical score for measures 139-144. The system consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 3/4 time. Measure 139 is marked with a 'V' above the staff. The score shows a complex texture with many notes and rests.

Musical score for measures 145-151. The system consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 3/4 time. Measure 145 is marked with a 'V' above the staff. The score shows a complex texture with many notes and rests.

Musical score for measures 152-159. The system consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 3/4 time. Measure 152 is marked with a 'V' above the staff. The score shows a complex texture with many notes and rests.

EXAMPLE III-26 (K. 515, I, mm. 329-334)

Musical score for Example III-26, measures 329-334. The score is written for five staves (treble and bass clefs). The first measure is marked with the number 329. The word "crescendo" is written below the staves in five instances, indicating a dynamic increase across the measures. A downward-pointing arrow is positioned above the first staff in the fourth measure of the excerpt.

EXAMPLE III-27 (K. 515, I, mm. 185-198)

Musical score for Example III-27, measures 185-198. The score is written for five staves (treble and bass clefs). The first measure of the first system is marked with the number 185 and has a downward-pointing arrow above it. The second system begins with measure 192, also marked with the number 192 and a downward-pointing arrow above it. The score continues for a total of 14 measures across two systems.

EXAMPLE III-28 (K. 515, IV, mm. 160-179)

The image displays a musical score for Example III-28, covering measures 160 to 179. The score is arranged in two systems, each with four staves. The first system begins at measure 160 and ends at measure 170. The second system begins at measure 170 and ends at measure 179. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. A black arrow points to a specific chord in the first system, measure 170. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

EXAMPLE III-29 (K. 515, IV, mm. 310-339)

The image displays a musical score for Example III-29, covering measures 310 to 339. The score is arranged in three systems, each with four staves. The first system begins at measure 310 and ends at measure 320. A downward-pointing arrow is positioned above the top staff of this system. The second system starts at measure 321 and ends at measure 330. The third system starts at measure 331 and ends at measure 339. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'f'.

EXAMPLE III-30 (K. 593, I, mm. 165-181)

Musical score for measures 165-170. The score is written for four staves (treble and bass clefs). Measure 165 is marked with a downward-pointing arrow above the first staff. The music features complex rhythmic patterns and melodic lines across all staves.

Musical score for measures 171-175. The score is written for four staves. Measure 171 is marked with a downward-pointing arrow above the first staff. The music continues with intricate rhythmic and melodic development.

Musical score for measures 176-181. The score is written for four staves. Measure 176 is marked with a downward-pointing arrow above the first staff. The music concludes with a final cadence in measure 181.

EXAMPLE IV-1 (K. 174, I, mm. 1-37)

Allegro moderato

Violino I  
Violino II  
Viola I  
Viola II  
Basso "1"  
Violoncello

This system contains measures 1 through 6 of the piece. It features five staves: Violino I, Violino II, Viola I, Viola II, and Basso "1" / Violoncello. The tempo is marked "Allegro moderato". The music is in 3/4 time and begins with a treble clef and a key signature of one flat. The Violino I part has a melodic line with a fermata over the first measure. The Violino II, Viola I, and Viola II parts play a rhythmic accompaniment of eighth notes. The Basso and Cello parts provide a steady bass line.

This system contains measures 7 through 12. The Violino I part continues its melodic line, while the other instruments maintain their accompaniment. The music flows smoothly through these measures, with some dynamics markings like *mf* and *f*.

This system contains measures 13 through 18. The Violino I part has a more active melodic line. The accompaniment remains consistent, providing a solid foundation for the melody. The system concludes with measure 18.

EXAMPLE IV-1, ctd. (K. 174, I, mm. 1-37)

The image displays a musical score for Example IV-1, continuing from the previous page. It consists of three systems of music, each with five staves. The first system begins at measure 19, the second at measure 25, and the third at measure 37. The notation is complex, featuring various note values, rests, and dynamic markings. The score is presented in a standard musical notation style, with a key signature of one flat and a common time signature.

EXAMPLE IV-2 (K. 174, I, mm. 153-165)

The image displays two systems of musical notation for Example IV-2, K. 174, I, mm. 153-165. Each system consists of five staves. The first system begins at measure 153, with a handwritten '153' above the first staff. A handwritten arrow points to the first measure of the first staff. The second system begins at measure 159, with a handwritten '159' above the first staff. The notation includes various rhythmic values, accidentals, and articulation marks.

EXAMPLE IV-3 (K. 174, I, mm. 46-90)

Musical score for measures 46-53. The score is written for four staves (treble and bass clefs). Measure 46 is marked with a double bar line and a fermata. An arrow points to the first measure of the system (measure 46). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Musical score for measures 54-61. The score is written for four staves. Measure 54 is marked with a double bar line and a fermata. The music continues with a complex rhythmic pattern, featuring many sixteenth and thirty-second notes.

Musical score for measures 62-69. The score is written for four staves. Measure 62 is marked with a double bar line and a fermata. The music continues with a complex rhythmic pattern, featuring many sixteenth and thirty-second notes.

Musical score for measures 70-77. The score is written for four staves. Measure 70 is marked with a double bar line and a fermata. The music continues with a complex rhythmic pattern, featuring many sixteenth and thirty-second notes.

EXAMPLE IV-3 ctd. (K. 174, I, mm. 46-90)

Musical score for Example IV-3, measures 77-90. The score is presented in two systems, each with five staves. The first system (measures 77-82) features a complex texture with multiple voices. Dynamics include *fp* (fortissimo piano) and *f* (fortissimo). The second system (measures 83-90) continues the texture, with dynamics including *p* (piano) and *f* (fortissimo). The notation includes various rhythmic values, accidentals, and articulation marks.

EXAMPLE IV-4 (K. 593, I, mm. 216-232)

The image displays a musical score for Example IV-4, consisting of three systems of music. Each system is written for a grand staff, which includes a treble clef, a bass clef, and a central staff for the piano. The first system begins at measure 216, indicated by a downward-pointing arrow and the number '216' above the first staff. The second system begins at measure 221, with the number '221' above the first staff. The third system begins at measure 226, with the number '226' above the first staff. The music is in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and repeat signs at the end of the third system.

EXAMPLE V-1 (K. 406, I, mm. 90-96)

Musical score for Example V-1, measures 90-96. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). It features a complex rhythmic pattern with frequent sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *sf* (sforzando). A downward-pointing arrow is positioned above measure 90. The score concludes with a double bar line and a *p* marking.

EXAMPLE V-2 (K. 593, I, mm. 242-254)

Musical score for Example V-2, measures 242-254. The score is written for a string quartet. It features a complex rhythmic pattern with frequent sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *sf* (sforzando). A downward-pointing arrow is positioned above measure 242. The score concludes with a double bar line and a *p* marking.

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EXAMPLE V-3 (K. 614, I, mm. 54-63)

Musical score for Example V-3, measures 54-63. The score is written for four staves (treble and bass clefs). It features a complex rhythmic pattern with many sixteenth notes and slurs. A downward-pointing arrow is positioned above the first measure (54). The notation includes various dynamics and articulation marks.

EXAMPLE V-4 (K. 614, I, mm. 74-86)

Musical score for Example V-4, measures 74-86. The score is written for four staves (treble and bass clefs). It features a complex rhythmic pattern with many sixteenth notes and slurs. A downward-pointing arrow is positioned above the first measure (74). The notation includes various dynamics and articulation marks.

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