

WOLFGANG AMADEUS MOZART'S QUINTETS:
A COMPARATIVE STUDY OF COMPOSITIONAL TECHNIQUES

Presented by

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ABSTRACT

This thesis is a comparative analytical study of the quintets K. 174, K. 406, K. 407, K. 452, K. 515, K. 516, K. 581, K. 593, and K. 614 by Wolfgang Amadeus Mozart. This paper is primarily a study of compositional techniques and includes analysis of the following parameters: contrapuntal devices, homophony versus polyphony, techniques of voice-pairing, use of special effects, such as multiple stops, pizzicato, and muting, use of dynamics, and range and tessitura. Harmonic rhythm, unusual formal treatment, use of ornamental melodic figures, chromaticism, and the role played by the fifth voice are also examined. Rates of change in harmonic rhythm were sampled by comparing the openings of first movements, the beginnings of the Developments of first movements, and the openings of slow movements. Predominant rates of change of entire movements are the subjective evaluation of the author, as are remarks on tessitura. All other parameters are discussed after detailed examination of the scores.

Analysis reveals that although there is a great deal of variety in the application of compositional techniques, many of them do not change in consistent patterns from one quintet to the next. Devices falling into this category include: muting and pizzicato,

dolce and tenuto markings, formal irregularities, unusual key relationships, use of grand pauses, range, non-harmonic tones, harmonic progressions, harmonic rhythm, melodic embellishment, rocket figures, and syncopation.

Other techniques show consistent changes in use when comparing the earlier quintets with the later ones. The broadest techniques in this category are the homophonic writing of the earlier works as opposed to the generally polyphonic texture of the later works. Several other techniques which depend on the textural element include: changes in spacing of chords, diversification of tessituras among the voices of an ensemble, changes in melodic doubling, the division of melodic lines among several voices, differences in the use of multiple stops, and generally increasing use of contrapuntal devices. Other techniques which appear more frequently in the later works are increased use of both melodic and harmonic chromaticism, use of ninth chords, and unusual cadences. Augmented chords appear only in the later works and major seventh chords are used sparingly throughout the quintets.

Although much of Mozart's writing includes many irregular phrase lengths, the earlier quintets make more use of standard four- and eight-bar phrases than do the later ones.

Studies of accompaniment figures, articulation, and the use of rests do not reveal significant differences in these parameters among the quintets.

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PREFACE

This thesis contains a survey of the development of compositional techniques in the quintets of Wolfgang Amadeus Mozart. Use of contrapuntal devices, homophony versus polyphony, techniques of voice pairing, use of special effects, such as multiple stops, pizzicato, and muting, use of dynamics, and range and tessitura are all examined in detail. Harmonic rhythm, unusual formal treatment, use of ornamental melodic figures, chromaticism, and the role played by the fifth voice are also examined. The results of these studies are found in the conclusions.

The string quintet listed in the Köchel catalogue as K. 46 is not included in this thesis, as Alfred Einstein considers the quintet arrangement of these movements spurious,¹ and other authors fail to mention the work at all when discussing the quintets. Its four movements are found as the first, second, third, and seventh movements of the Serenade for winds, K. 361. In addition, the Adagio and Rondo for glass harmonica, flute, oboe, viola and cello, K. 617, is omitted because

¹Alfred Einstein, Mozart, trans. by Arthur Mendel and Nathan Broder, Oxford University Press, New York, 1945, p. 473.

it contains only two movements. A complete listing of movement names and thematic excerpts from the works included in this paper is found in Appendix A.

The author wishes to express her sincere thanks to her advisor, Dr. David Russell Williams for his many helpful suggestions and countless hours of time, and to her friends for their continued interest and encouragement providing much needed moral support.

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INTRODUCTION

Wolfgang Amadeus Mozart's composition of quintets spans 18 years, a sizeable percentage of his creative life. These works, therefore, include examples from varying style periods and present some interesting comparisons.

The earliest quintet, K. 174 in B^b major, was written in 1773 and revised later that same year. It is the revised version which is considered in this study. It is not known why Mozart added a second viola to this work, as it appears at a time when he was doing much writing for string quartet. Homer Ulrich suggests that the idea may have arisen from Mozart's exposure to Michael Haydn's string quintets being written at this time.²

A number of years pass before Mozart returns to quintet writing, and even then, the next work is a rewriting of a work for eight wind instruments, K. 388 in C minor. Originally written in 1782, it was very successfully rewritten for strings (quartet plus second viola) in 1787 and became K. 406.

²Homer Ulrich, Chamber Music, second edition, Columbia University Press, New York, 1966, p. 206.

The next quintet which includes strings is K. 407 in E^b major, written in 1782 for French horn, violin, two violas, and cello. The work was undoubtedly written for Ignaz Leutgeb, a horn player who was a close friend of Mozart's. These three works, K. 174, K. 406, and K. 407, will be referred to as the early quintets in this paper because of many stylistic similarities which will be pointed out. The quintets following K. 407 will be referred to as the late quintets.

K. 452 in E^b major for piano, oboe, clarinet, horn, and bassoon was written in 1784. An article on this work by Sir Donald Francis Tovey caused this writer to become interested in studying the quintets. In his article Tovey states:

This quintet ought to help us more easily than most to realize Mozart's greatness. . . because it is written for a very unusual combination of instruments, so that the strange conditions and limitations of Mozart's present material give us those clues to a great artist's cunning which cannot be detected by researches in works produced with more plastic resources.³

Tovey concludes the article by saying that K. 452's "unusual combination of instruments gives us so many clues as to those resources which are even more wonderfully and variously used in Mozart's later works for strings and for orchestra."⁴ He thereby implies that

³Donald Francis Tovey, Essays in Musical Analysis, Chamber Music, Oxford University Press, London, 1944, p. 108.

⁴Ibid., p. 120.

this unusual combination caused Mozart to introduce new devices into this work which were carried on and expanded in his later string writing.

The next two quintets, K. 515 in C major and K. 516 in G minor, were written within a few weeks of each other in 1787, both utilizing the combination of two violins, two violas, and cello.

K. 581 in A major, for clarinet and string quartet, was written in 1789 for Mozart's friend and fellow Mason, Anton Stadler, a clarinetist.

The last two quintets, again for five strings, K. 593 in D major and K. 614 in E^b major, were composed in 1790 and 1791 respectively, probably for Johann Tost, a wealthy Hungarian.

The finale of K. 593 exists in two forms. The earlier one is used for this study, as it has been proven by Ernst Hess that the revised version is probably not by Mozart.⁵

It is not known why Mozart occasionally turned to quintet writing, although several theories exist. Alfred Einstein feels that the later works may have been written to rival Boccherini's quintets when Boccherini became court composer to Frederick Wilhelm II.⁶ A. Hyatt King suggests that Mozart may have felt that the quintet

⁵Ernst Hess, "Die 'Varianten' im Finale des Streichquintetts KV 593," Mozart-Jahrbuch 1960-61, Salzburg, 1961, p. 68 ff.

⁶Alfred Einstein, Mozart, pp. 188-189.

form would allow him more room for expansion than the quartet, but would still be a rather intimate ensemble. King adds that Mozart may simply have thought this new combination might sell better than the standard quartet.⁷

The addition of another voice to the quartet allows the music to be written on a larger scale, particularly with regard to texture, and allows much greater flexibility in the grouping of instruments; for example, a viola can either be the bottom voice with violins or the top voice with the lower instruments. An additional lower voice also allows the cello to play a more active role, as it does not always have to provide the bass line. Mozart makes use of these new possibilities by writing antiphonal passages between the upper and lower groups, as shown in Example 1, and by writing some very lush passages in lower registers, as shown in Example 2.

Ex. 1, Vol. 19/1, K. 593, p. 126, mm. 7-11.

The image shows a musical score for four staves, likely a string quartet. The music is in G major (one sharp) and 4/4 time. It consists of measures 7 through 11. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The staves are arranged vertically, with the top staff being the first violin, the second staff the second violin, the third staff the viola, and the bottom staff the cello and double bass.

⁷A. Hyatt King, Mozart Chamber Music, University of Washington Press, Seattle, 1968, p. 53.

Ex. 2, Vol. 19/1, K. 406, P. 99, mm. 30-31, p. 100, mm. 1-7.

The fifth instrument in Mozart's string quintets is a second viola rather than a second cello. Mozart's own partiality to the viola,⁸ may help to explain his choice. Eric Blom points out that the violas are not always used to their greatest capacity technically, but that they convey their ideas with great force and often "weave inner strands of a dark, saturated colour. . ."9

Throughout this paper, the quintets are referred to only by their K. numbers which refer to the Köchel listing as revised by Alfred Einstein.¹⁰ The scores utilized in this analysis are found in the Neue Mozart-Ausgabe, published by Bärenreiter-Verlag, Kassel, Germany.

⁸Mozart is often listed as the violist in chamber ensembles

⁹Eric Blom, Mozart, revised edition, J. M. Dent and Son Ltd., London, 1952, pp. 241-242.

¹⁰found in Alfred Einstein, Mozart, pp. 473-483.

CHAPTER I
RANGE AND TESSITURA

Noticeable changes in tessitura develop in Mozart's quintets, but with the exception of K. 614 which extends the range of the first violin up several notes, the overall ranges of the string instruments used remain much the same.¹¹ Both of the quintets which include a solo wind instrument, K. 407 and K. 581, are consistent in their slight lowering of the first violin's upper range so as not to completely overshadow the solo wind instrument, particularly in the case of the horn.

Although ranges remain quite similar, tessituras do not, as mentioned above. The three earlier quintets make infrequent use of the extreme notes on either end of the instrument ranges. As a result of this concentration on middle ranges, there is a great deal of voice crossing in these works, particularly in the inner parts. The two violas and the second violin interchange frequently, and occasionally, the first violin drops below the second violin or the cello rises above the second viola. In K. 407 the horn, of course, often falls below the violins and violas because of its more extended lower range.

¹¹see Appendix B

In considering range and tessitura, K. 452 presents quite a different situation, in that its instrumentation differs greatly from the other quintets. The upper limits of the high wind instruments, oboe and clarinet, are lower than their violin counterparts and the horn and bassoon exceed the viola and cello in their lower ranges. The piano part encompasses the ranges of all the wind instruments. This work presents a change in tessitura from the earlier quintets. The oboe plays high in its range throughout most of the piece, thus remaining on top of the woodwind choir in all but a few instances. The clarinet provides a very important polyphonic line, but makes practically no use of its extreme registers. The horn and bassoon use fairly similar ranges and cross frequently. These crossings also provide a change in bass timbre for the woodwind choir. When the piano is playing in an upper register, either the horn or the bassoon is likely to be low to provide balance, as shown in Example 3.

Ex. 3, Vol. 22, K. 452, p. 113, mm. 4-5.

The image shows a musical score for Example 3, consisting of six staves. The top four staves are for woodwinds: Oboe (treble clef), Clarinet (treble clef), Horn (treble clef), and Bassoon (bass clef). The bottom two staves are for the piano (treble and bass clefs). The score is in 3/4 time and features a key signature of one flat (B-flat). The music is marked with dynamics such as *p* (piano) and *f* (forte). The piano part is particularly prominent in the lower register, while the woodwinds play in their upper registers, illustrating the text's point about tessitura.

It is also interesting to note that when either the horn or the bassoon, and later in K. 614 the cello, has a high melodic passage, the texture becomes much thinner, so that the melody will project easily.

In Example 4 the cello is playing the melody while the violas provide an accompaniment underneath.

Ex. 4, Vol. 19/1, K. 614, p. 145, mm. 7-15.

K. 515, which returns to the quintet of five strings, demonstrates a tendency for the first violin to remain higher in its range and for the cello to make greater use of its lower range, thus allowing for wider spacing of chords and providing more room for the inner parts to move freely. An interesting feature of this work is the high tessitura of the first viola part in the

Andante. The second violin plays below the first viola throughout most of the movement. The cello remains on the bottom of the ensemble throughout the work and the first violin remains on top with the exception of one measure in the second movement and a few measures in the finale when the first viola rises above it. There is still a considerable amount of crossing among the three inner parts.

The last four quintets continue the trends which appear in K. 452 and K. 515. The spacing of chords becomes wider because of the rising tessitura of the first violin and the use of the cello's lower range. The inner string parts continue to cross, but do so less frequently than they did previously. The clarinet extends itself downward to cross the violins and violas in K. 581. In K. 614 the cello rises for several melodic passages, allowing the second viola to provide the lowest voice of the texture, as was shown in Example 4. The minuets of the last two quintets have higher tessituras than did those of the previous works.

CHAPTER II

TEXTURE

The use of five voices in the quintets, rather than the more common four of the string quartet, raises the question of the role the "extra" voice is to play. In three of the quintets, K. 407, K. 452, and K. 581, the answer is quite obvious. In K. 407 and K. 581 the fifth instrument is not another string, but a wind. The horn and clarinet are featured as soloists in their respective works with the strings providing a background for them. This is not to say, however, that the strings are treated the same way in both these works. K. 581 is a far more polyphonic piece, so the string instruments play individual roles rather than providing a homophonic block of sound as they do much of the time in K. 407. The first trio of K. 581's minuet is unusual in that it uses only the string quartet.

K. 452 must be considered separately, as the piano is often set against the quartet of woodwinds in concertante style, while at other times the piano becomes an equal partner with the winds and provides additional voices to the texture. Examples 5 and 6 demonstrate these two uses of the piano.

Ex. 5, Vol. 22, K. 452, p. 110, mm. 1-4.

21 Allegro moderato

Allegro moderato

Ex. 6, Vol. 22, K. 452, p. 114, mm. 6-7, p. 115, mm. 1-2.

56

59

ween do

ween do

K. 174 can hardly be considered a true five-voiced texture. Much of the time the voices are merely echoing each other in concertante style. Alfred Einstein remarks that the development section of the first movement of K. 581 also gives a concertante effect, but this time for all five players equally rather than with several being subordinated as in K. 174.¹² The cello part in K. 174, which is actually labeled basso in the score, provides nothing but a harmonic basis throughout the work. Its few passages containing melodic material are those which are played in unison with other instruments, or in one case, an exact imitation running through all the parts. There is scarcely a passage in the entire work which does not contain melodic doubling, very often at the octave or unison in two, three, four or even all five voices, but also occurring at the third or the sixth. Example 7 shows a passage doubled at the octave in all five parts. Ex. 7, Vol. 19/1, K. 174, p. 6, mm. 11-13.



¹² Alfred Einstein, Mozart, p. 194.

This doubling is another factor which greatly decreases the number of independent voices. These features are a result of the extremely homophonic nature of the work.

K. 406 and K. 407, while maintaining a basically homophonic texture, demonstrate more freedom and independence of parts. Three-, four-, and five-part doublings become less frequent and passages in thirds and sixths are more common than those in octaves. Octave doublings that do appear are sometimes redoubled in thirds or sixths by another pair of voices, as shown in Example 8.

Ex. 8, Vol. 19/1, K: 406, p. 108, mm. 23-30.

The image shows a musical score for five staves, likely representing different instruments or voices. The music is in G major (one sharp) and 4/4 time. It consists of six measures. The first measure shows a melodic line in the upper staves. The second measure introduces a dynamic marking of *sf p* (sforzando piano) and shows octave doublings. The subsequent measures continue with similar textures, including redoublings in thirds and sixths. The bottom staff (likely cello) has a dynamic marking of *sf p* at the beginning of the second measure.

The cello, labeled as such in K. 406, but again marked basso in K. 407, becomes more active, although it still performs mainly a harmonic function. In K. 406 it even begins to be involved with thematic material.

K. 452 presents an entirely different situation in several respects. The different possible ways of combining the piano with the winds have already been

mentioned (Exs. 5 and 6), but within both the wind section and the piano part the individual lines take on new melodic significance. This work is no longer homophonic. Each voice is quite independent of the others, while working in cooperation with them. No one voice dominates the texture. Doubling is also handled differently. Passages in thirds and sixths still appear, but octave doubling is much less common. When it does occur it is almost always used to strengthen or intensify an important line, not merely to state a single melody in two or more voices, as was often the case in earlier works. In Example 9 the oboe melody is strengthened at the octave when the piano enters providing a firm bass and a thicker texture.

Ex. 9, Vol. 22, K. 452, p. 122, mm. 1-4.

New treatment of themes and motives also appears in this work. It is quite normal for a melodic line to be divided among several voices rather than being

stated in its entirety in one voice, as is typical of the early quintets. These textural aspects of K. 452 continue to be prominent in the remaining quintets. K. 515, although containing large sections of homophonic writing, continues to resemble the late quintets in the other aspects of its texture.

Edward Lowinsky points out a phenomenon which he calls "the principle of increasing animation."¹³ This effect is achieved in several different ways and appears in most of Mozart's mature works. Gradual lengthening of successive phrases, as shown in Example 10, can give a feeling of acceleration.

Ex. 10, Vol. 19/1, K. 516, p. 64, mm. 13-22.

Musical score for Example 10, measures 13-22. The score is in 3/4 time and features five staves. The tempo is marked '30' and the key signature has one flat. The music shows a gradual increase in the length of phrases across the measures. Dynamic markings include mf, mfp, and p.

Musical score for Example 10, measures 13-22. The score is in 3/4 time and features five staves. The tempo is marked '30' and the key signature has one flat. The music shows a gradual increase in the length of phrases across the measures. Dynamic markings include mf, mfp, and p.

¹³Edward E. Lowinsky, "On Mozart's Rhythm," The Creative World of Mozart, ed. by Paul Henry Lang, W. W. Norton and Company, New York, 1963, pp. 43-44.

An increase in speed is often found at section endings, sometimes culminating in a trill, as shown in Example 11.

Ex. 11, Vol. 19/2, K. 407, p. 11, mm. 24-31.

Sometimes contrapuntal devices are used to accelerate phrases which were first stated without them. Example 12 contains a passage using stretto in its presentation in the Development.

Ex. 12, Vol. 19/1, K. 515, p. 32, mm. 1-15.

This is not to say that every phrase is constructed according to this principle. In fact, the Coda to the second movement of K. 174 demonstrates the opposite phenomenon. The note values gradually increase in duration, bringing the movement to a gentle close, as is seen in Example 13.

Ex. 13, Vol. 19/1, K. 174, p. 14, mm. 14-17.

CODA

The musical score for the Coda (measures 14-17) is presented in five staves. The first two staves are for the right hand (treble clef), and the last three are for the left hand (bass clef). The music features a gradual increase in note values from eighth notes to half notes. Dynamics include piano (p) and pianissimo (pp).

CHAPTER III
SPECIAL EFFECTS AND DYNAMICS

The use of multiple stops in Mozart's writing for strings seems to be related inversely to the amount of polyphony included in the work. The earlier quintets, K. 174 which is extremely homophonic, and K. 406 and K. 407 which although demonstrating a bit more independence of line are still basically homophonic, contain a large number of multiple stops in comparison with the later quintets.

The much smaller number of double and triple stops found in K. 515, K. 516, K. 581, K. 593, and K. 614 reflects the smaller number of homophonic passages. K. 581, although less contrapuntal than the others, still contains a great deal of polyphonic writing. The occurrences of multiple stops in the later quintets are all found in passages which are chordal and often homophonic in nature (i.e., block or arpeggiated chord accompaniments or cadential patterns). In the early works double and triple stops often help to fill in and enrich the chordal texture, as seen in Example 14.

Ex. 14, Vol. 19/1, K. 406, p. 101, m. 37, p. 102, mm. 1-8.

Other special effects are used sparingly throughout the quintets. Pizzicato is limited to brief passages in the cello parts of K. 407, K. 515, K. 516, and K. 581, and to the accompanying string parts in the trio of K. 593. Three slow movements are marked *con sordino*: K. 174--the violins and violas, K. 516--all the strings, and K. 581--the violins.

Equally unusual in the quintet scores is the appearance of written instructions. *Calandos* are found in K. 406 and K. 516 and *dolce* markings appear in K. 452, K. 515, and K. 581. K. 452 also contains chords in the introduction marked *tenuto*.

Dynamics and accents play an important role in the quintets. Accents, whether they be mezzo forte piano, forte piano, sforzando, or, in the case of K. 407, rinforzando, are used in all of the quintets to create strong syncopations by appearing on weak beats or on weak parts of beats, as shown in Example 15.

Ex. 15, Vol. 19/1, K. 516, p. 77, mm. 14-15.

A musical score for five staves, likely a string quintet. The music is in 3/4 time and features a series of syncopated rhythms. Dynamic markings include *sf* (sforzando) and *p* (piano). Accents are placed on various notes, particularly on weak beats or parts of beats, creating a syncopated effect. The score is numbered 57 at the top left.

Another frequent device is a beat to beat alternation of piano and forte which also creates a series of accents. This is particularly noticeable in K. 452, K. 515, and in the first movement of K. 593, where it is a feature of the main theme, part of which is shown in Example 16.

Ex. 16, Vol. 19/1, K. 593, p. 114, mm. 3-4.

A musical score for five staves, likely a string quintet. The music is in 3/4 time and features a series of syncopated rhythms. Dynamic markings include *p* (piano) and *f* (forte). Accents are placed on various notes, particularly on weak beats or parts of beats, creating a syncopated effect. The score is numbered 114 at the top right.

Mozart makes use of a pianissimo dynamic marking fairly frequently. K. 174, K. 406, K. 407, and K. 581 all contain examples. A most interesting example is found at the conclusion of the first movement of K. 515 which is marked pianissimo. It is far more usual, in this period, for the opening movement to end with a loud, strong cadence. K. 515 is not the first time Mozart uses this technique. The same device is found in the string quartet K. 387. Unusual also, are several instances of crescendos from piano to subito piano found in various movements throughout the quintets. Example 17 shows one of these.

Ex. 17, Vol. 22, K. 452, p. 116, mm. 1-4.

The musical score consists of five staves. The top four staves represent the string ensemble (Violin I, Violin II, Viola, and Cello/Double Bass), and the bottom two staves represent the piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at measure 66. The strings play a rhythmic pattern of eighth notes, starting piano (p) and gradually increasing in volume, marked with 'crescendo'. The piano part features a series of chords and melodic lines, also starting piano (p) and ending with a strong cadence marked with a forte (f) dynamic. The dynamic markings 'p' and 'crescendo' are clearly visible throughout the score.

CHAPTER IV

FORM

Mozart's treatment of form is a most interesting aspect of his quintets. He uses the forms of the classical period, but includes some unusual features. In addition, he does things which are actually quite forward-looking.

K. 174 is very traditional in its formal construction, but even so, displays some unusual techniques. The opening theme of the first movement, although repeated in its entirety, is re-orchestrated the second time, thus providing contrasts in timbre and register. Neither the first nor the second theme is further developed, however, as the entire development section of the sonata-allegro movement is based on the closing theme with two short references to the codetta, one of which leads into the Recapitulation. In the Recapitulation it is the second theme, following an exact repetition of the first theme from the Exposition, which provides variety through re-orchestration. Once again, changes in timbre and register provide this contrast.

The second movement of this quintet, an Adagio in sonatina form, begins with two measures of intro-

ductory material which sets the mood for the melody appearing in measure 3. This introduction appears in part in the link to the Recapitulation and recurs in the Recapitulation, but is rewritten and is offset rhythmically to begin on the weak second beat. Example 18 quotes both appearances of this introductory material.

Ex. 18, Vol. 19/1, K. 174, p. 12, mm. 1-2, p. 13, mm. 12-13.

The image shows two musical staves for Example 18. The first staff is on page 12, measures 1-2, and is marked 'Adagio con sordino' and 'pp'. The second staff is on page 13, measures 12-13, and is also marked 'Adagio con sordino' and 'pp'. The music is in a minor key and features a melodic line with a distinctive rhythmic pattern.

Following an exact repetition of the codetta from the Exposition transposed to the tonic key, the movement closes with a four-measure Coda reminiscent of the introductory bars.

The final Allegro of K. 174, again in sonata-allegro form, contains an interesting passage just before the Development. For eight measures, it seems as if Mozart is beginning a contrapuntal development of the first theme, but this idea is nullified by a sudden plunge into a modulatory treatment of the transition from the Exposition, and the eight bars previously referred to turns out to be a link to the Development. This passage appears in Example 19.

Ex. 19, Vol. 19/1, K. 174, p. 19, mm. 19-26.

The modulating transitional runs of the Development lead eventually to the first theme in the tonic key. It is soon apparent, however, that this statement is not the true Recapitulation, as the theme continues to be developed in other keys. The occurrence of a "false" Recapitulation, while common in Haydn's writing, is rather unusual for Mozart. The second theme, which is omitted from the Development is extended in the Recapitulation. A final unexpected event is the re-appearance of the eight-bar link to the Development, this time inverted, developed, and leading to the Coda.

An unusual feature of the opening movement of K. 406 is the appearance of new thematic material at the beginning of the Development. After twelve measures of this, there is suddenly a bar of complete silence, followed by a plunge into modulatory treatment of parts of the first theme. Soon new material begins

to appear again, leading to another silent measure. This time the plunge is into the Recapitulation and any further attempt at development is abandoned. The retransition is extended and rewritten. The second theme undergoes quite a metamorphosis when it appears in the tonic C minor. Syncopated rhythms and some diminished harmonies emphasize the minor tonality. The intensity of the Coda is also increased by the use of syncopation and more chromaticism than was present in the codetta of the Exposition.

The finale, a theme with variations, includes several interesting features. The theme and first three variations are written in rounded binary form with each section repeated. Variations 4, 6, and 7 have the repeats completely written out with further embellishment, reminiscent of Baroque performance practice. The movement does not contain the usual slow variation. Instead, the harmonic rhythm of Variation 5 is basically cut in half, thus doubling the length of the variation and creating the sensation of a slower tempo. Indeed, the variation is extended further by becoming a full ternary section rather than rounded binary.

Mozart's treatment of form in K. 407 is very free. The Development of the first movement, which is a sonata-allegro form movement, is unrelated thematically to the rest of the movement, thus functioning as an

episode rather than a Development. The second movement, also a sonata-allegro form, contains a Development which strongly emphasizes the first theme and, in addition, never fully states the second theme in the Recapitulation, but uses the theme as the basis for the Coda. The finale is simply a large episodic form. Although the recurrences of the opening theme suggest a rondo, key relationships and lack of significant thematic contrast, with the exception of the episode, negate this possibility.

K. 452 presents some rather dramatic formal innovations. The work begins with an extended slow introduction, quite different in character from the Allegro moderato movement which follows it. All sections of the Exposition of this sonata-allegro form are either rewritten or re-orchestrated in the Recapitulation.

The Larghetto slow movement, again in sonata-allegro form, is similar to the first movements of both K. 406 and K. 407 in that the Development is based on new thematic material. The Recapitulation is ornamented and is re-orchestrated.

The seven-part rondo finale of K. 452 is a most interesting variation of this form. The second statement of A is greatly abbreviated and is followed by the episode. Instead of returning to A, Mozart writes

a section which begins with the second half of B and concludes with the second half of A. The most unusual feature of this movement appears next, following a sustained tonic $\frac{6}{4}$ chord. The score is marked Cadenza in tempo. All instruments participate equally in this cadenza-like section which finally leads to a brief statement of A and a Coda.

K. 515's unusual formal feature is its length rather than its display of innovations. The sonata-rondo finale of this quintet is an extremely long movement, even though the Recapitulation omits its first statement of the A section and begins with the B section. The A group is then emphasized in the Coda.

The first movement of K. 516 lacks a transition between the first and second subjects. Its Development is based primarily on the second subject which is not the case in the other quintets. Mozart compensates, however, by rewriting the first subject in development fashion in the Recapitulation. The last movement, a seven-part rondo, is preceded by an Adagio introduction. The episode in this rondo is followed by an extended link based on material from the A section and the transition to the B section at the beginning of the movement. This link is developmental in nature and seems almost to furnish the movement with a small Development in addition to an episode. It leads to

the restatement of the B section followed by a Coda based on A, thus omitting a full statement of A after the episode as did K. 515's finale.

K. 593 offers the third example of a slow introduction to an Allegro movement. As was the case in K. 452 and in K. 516, the introduction and the following fast movement are very different in character. These introductions are set off, rather than merging with the movement as Beethoven's do later. K. 593's introduction is even more unusual, however, as it reappears to form a large part of the Coda. This same technique, however, was already used in the string quartet K. 171. The thematic material in the introduction of K. 593 is persistently interrupted by the rocket figure in the cello which opens the piece. The first movement of the work has the further distinction of being the only mono-thematic sonata-allegro movement in the quintets. The slow movement, also in sonata-allegro form, is like the first movement of K. 516 in that there is no transition between the first and second subjects. The Coda of the movement emphasizes the second subject which is omitted in the Development. K. 593's finale is in sonata-allegro form, although the first subject is a complete ternary form, which is typical of a rondo. The appearance of the second subject in the Recapitulation is unusual

in that it is actually a statement of the first and second subjects combined contrapuntally, along with elements taken from the Development.

A new theme again appears in the Development section of the first movement of K. 614, although the section is still strongly based on the first subject. K. 614's Andante is the only slow movement in variation form in the quintets. The theme and each of the variations are set apart by short links. The first variation is slightly irregular in that only the first half of it is present. The sonata-rondo finale of K. 614 has two very closely related thematic areas. In fact, the B section develops the A section. The sections of the movement appear in their standard order with the exception of an extra fugato section inserted just before the final statement of the A section in the Recapitulation.

Two of the nine quintets, K. 407 and K. 452, are three-movement works and do not include a minuet and trio. There are many similarities in the minuets of the remaining seven works. All of the minuets and all but two of the trios are in ternary form. The trio of K. 406 is in rounded binary form. The Minuet of K. 614 has a codetta and the trio is quite unusual. Its six sections (A, A₁, B, A₂, B₁, A₃) offer melodic contrast, but no contrast of mood in the B sections.

In addition, a tonic pedal is sustained throughout the trio except in the second half of each B section. The trio of K. 515 is unusually long, which is in keeping with the rest of the work. The repeat of the A section in both the Minuet and the trio of K. 593 is extended and re-orchestrated. The Minuet and trios of K. 581 are perhaps the most forward-looking. They resemble the five-part form (Minuet-Trio I-Minuet-Trio II-Minuet) that became common in writing Scherzos and trios in the Romantic period.

The following charts (Tables 1 and 2) diagram the phrase structure of two opening movements. Table 1 is from K. 407 and Table 2 is from K. 614. Examples of both standard four- and eight-bar phrases and irregular groupings are found in both of these pieces as they are in the other quintets. An occasional movement appears in which the phrases are exceedingly regular in length. These movements, the finales of K. 406 and K. 581, and the trio to the Minuet of K. 614, provide a decided contrast when they occur. The sign $\overline{\text{---}}$ indicates an overlapping of phrases. In this case, one measure serves both as the conclusion of one phrase and the beginning of the next, most often involving more than one voice in this overlap. Therefore, these measures are counted twice in prepar-

ing the charts; the sum of the figures in the chart does not coincide with the total number of measures in the piece.

Table 1, Phrase lengths, K. 407, first movement

Exposition	
I	4+4+4+2+4+4+4+4+3+
II	$\overline{9}$ +5+4+ $\overline{2}$ +
codetta 5+	
Development 8+ $\overline{7}$ +2+	
Recapitulation	
I	4+4+4+2+5+4+4+7+3+
II	$\overline{9}$ +5+5+2+ $\overline{2}$ +
codetta 5	

Table 2, Phrase lengths, K. 614, first movement

Exposition	
I	8+7+4+11+8+
II	8+8+
closing 8+9+7+	
codetta 8+	
Development 3+7+3+7+18+	
Recapitulation	
I	8+7+4+21+
II	8+8+
closing 8+9+7+	
codetta 10+	
Coda 10+8	

A similarity in head motives can be found between some movements of four of the quintets. The contour of the first theme of the first movement of K. 174 is very similar to the melody in the second movement beginning in measure 3. Both themes are shown in Example 20.

Ex. 20a, Vol. 19/1, K. 174, p. 3, mm. 1-7.

Allegro moderato

Musical score for Example 20a, measures 1-7. The score is in 3/4 time and features a melody in the first staff with a trill in measure 7. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include piano (p) and fortissimo (ff).

Ex. 20b, Vol. 19/1, K. 174, p. 12, mm. 3-4.

Musical score for Example 20b, measures 3-4. The score is in 3/4 time and features a melody in the first staff with a trill in measure 3. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include piano (p) and fortissimo (ff).

The second and third movements of K. 407 also begin with themes closely resembling each other. These are shown in Example 21.

Ex. 21a, Vol. 19/2, K. 407, p. 6, mm. 13-16.

Andante

Ex. 21b, Vol. 19/2, K. 407, p. 9, mm. 21-24.

Allegro

Solo

The Minuet and the introduction to the finale of K. 516 have similarly molded melodies, as shown in Example 22.

Ex. 22a, Vol. 19/1, K. 516, p. 74, mm. 1-4.

Allegretto

Ex. 22b, Vol. 19/1, K. 516, p. 80, mm. 3-6.

Musical score for Ex. 22b, showing four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music is in 3/4 time and features a melodic line in the first staff and a rhythmic accompaniment in the others. The tempo is marked "coll' arco" and "pizzicato".

All four movements of K. 614 can be related thematically. The theme of the second movement resembles that of the first movement and the themes of both the third and fourth movements are similar to the second part of the opening movement's first theme. All four themes are quoted in Example 23.

Ex. 23a, Vol. 19/1, K. 614, p. 143, mm. 1-4.

Musical score for Ex. 23a, showing five staves of music. The tempo is marked "Allegro di molto". The music is in 6/8 time and features a melodic line in the first staff and a rhythmic accompaniment in the others.

Ex. 23b, Vol. 19/1, K. 614, p. 153, mm. 1-4.

Musical score for Ex. 23b, showing five staves of music. The tempo is marked "Andante". The music is in 6/8 time and features a melodic line in the first staff and a rhythmic accompaniment in the others.

Ex. 23c, Vol. 19/1, K. 614, p. 160, mm. 1-4.

Allegretto

Musical score for Ex. 23c, measures 1-4. The score is for five staves (Violin I, Violin II, Viola, Cello, and Double Bass) in 3/4 time, key of B-flat major. The tempo is marked "Allegretto". The first two staves (Violin I and II) start with a forte (*f*) dynamic. The Viola, Cello, and Double Bass parts also feature a forte (*f*) dynamic in the second measure. The music consists of eighth and quarter notes with some slurs.

Ex. 23d, Vol. 19/1, K. 614, p. 162, mm. 20-23.

Allegro

Musical score for Ex. 23d, measures 20-23. The score is for five staves (Violin I, Violin II, Viola, Cello, and Double Bass) in 3/4 time, key of B-flat major. The tempo is marked "Allegro". The first two staves (Violin I and II) start with a piano (*p*) dynamic. The Viola, Cello, and Double Bass parts also feature a piano (*p*) dynamic in the second measure. The music consists of eighth and quarter notes with some slurs. Dynamics change to *sf* (sforzando) in the final measure of each staff.

CHAPTER V

KEY RELATIONSHIPS

Mozart's key relationships are occasionally rather novel. While some of the quintet movements use the standard classical key schemes, others use relationships which are rarely found in music of this period.

K. 174 is completely straightforward in its key scheme, both between and within movements. K. 406, however, contains some unusual relationships. The second movement of this work is in sonata-allegro form and is in the relative major key of E^b major. The second subject, instead of returning in E^b in the Recapitulation, appears in B^b just as it did in the Exposition. Then, in order to balance things off for the end of the movement, it is repeated in E^b. The final movement of this quintet, a theme and variations in C minor, also presents a slight irregularity. The fifth variation, which is double the length of the others, functions as the contrasting middle variation typical of this form. Instead of appearing in the parallel major, as this section normally does, Variation 5 is in E^b major--the relative major. After returning to C minor for two variations, the final variation and Coda appear in C major.

K. 407, K. 452, K. 581, and K. 614 are quite regular in their key patterns, as is K. 515, except in two instances. The opening theme of the first movement is stated in the tonic key and is immediately repeated in the parallel minor. An unusual modulation occurs in the second subject of the last movement. The second subject begins in the normal dominant, G major, but soon makes a definite modulation down a third to B^b major, then working its way back to G major by the end of the subject. The same phenomenon occurs in the Recapitulation in the appropriate keys, C major and A^b major.

In K. 516 several more instances of themes entering in the "wrong" keys appear. The second subject of the first movement, although a definite contrast thematically, is written in the tonic key of G minor. The theme eventually begins modulating and settles definitely in the relative major, B^b, in time to begin the closing section. The slow movement, in sonatina form, itself being in the rather unlikely key of E^b major, also displays an unusual second thematic group. The first and second themes in this group appear in B^b minor, the dominant minor, an unusual relationship at that time. It is not until the third theme in this thematic area that B^b major, the dominant major, is established.

Again in the Recapitulation the first two themes of the second group appear in minor, this time the tonic minor, E^b minor. The third theme returns to the tonic major. The finale of this quintet, while having an introduction in the tonic G minor, is written entirely in G major with modulations appropriate to that key.

K. 593 presents more of the same technique. A repetition of the first theme in the tonic minor appears in the Recapitulation of the first movement. It is likely that this was done for variety, as the movement is mono-thematic. The highly chromatic second subject of the second movement enters on a strong D minor chord, the dominant minor, and in the Recapitulation repeats the process in the tonic minor. The beginning of the Coda is surprising in its sudden plunge from the tonic into a cadence in E^b major which then modulates directly back to G major. The Coda to the fourth movement presents the same key relationship, this time modulating to B^b major from D major through a deceptive cadence. The passage remains in B^b major for almost 20 bars before returning to the tonic D major.

In the last three quintets, K. 581, K. 593, and K. 614, Mozart returns to the early classical tradition of writing both the minuet and the trio in the tonic key with contrast provided thematically rather than

harmonically. In the case of K. 581 this is true only of the second trio, as the first is written in the parallel minor.

CHAPTER VI

HARMONY

Chromaticism

Harmonic chromaticism exists in the quintets in a number of forms. Example 24 shows a sequence of transient modulations involving the use of secondary dominants.

Ex. 24, Vol. 19/1, K. 593, p. 130, mm. 12-15.

The musical score for Example 24 consists of four staves (treble and bass clefs). The music is in 3/4 time and features a sequence of secondary dominants. The notes are marked with dynamics: *f* (forte) and *p* (piano). Below the staves, the harmonic progression is indicated as $V7 I / V7 I / V7 I$.

Example 25 shows a chromatic passage which uses several altered chords.

Ex. 25, Vol. 19/1, K. 406, p. 98, m. 24, p. 99, mm. 1-5.

The musical score for Example 25 consists of four staves (treble and bass clefs). The music is in 3/4 time and features a chromatic passage with altered chords. The notes are marked with dynamics: *p* (piano), *f* (forte), and *sf* (sforzando). Below the staves, the harmonic progression is indicated as $C: F6 G6$.

Varying rates of harmonic rhythm are also used in chromatic writing. Examples 26 and 27, while both containing sequential treatment of diminished seventh chords, are quite different in their rates of change. Ex. 26, Vol. 19/1, K. 174, p. 21, mm. 21-30, Allegro.

Musical score for Example 26, measures 21-30. The score is in G major, 2/4 time, and features a sequence of diminished seventh chords. The dynamics alternate between *f* (forte) and *p* (piano) in the upper staves, while the lower staves consistently use *fp* (fortissimo-piano). The harmonic rhythm is rapid, with chords changing every two measures.

Musical score for Example 27, measures 17-21. The score is in G major, 2/4 time, and features a sequence of diminished seventh chords. The dynamics alternate between *p* (piano) and *fp* (fortissimo-piano) in the upper staves, while the lower staves consistently use *fp*. The harmonic rhythm is slower than in Example 26, with chords changing every four measures.

Ex, 27, Vol. 19/1, K. 593, p. 135, mm. 17-21, Allegro.

Musical score for Example 27, measures 17-21. The score is in G major, 2/4 time, and features a sequence of diminished seventh chords. The dynamics alternate between *p* (piano) and *fp* (fortissimo-piano) in the upper staves, while the lower staves consistently use *fp*. The harmonic rhythm is slower than in Example 26, with chords changing every four measures.

Vertical Sonorities

Unusual sonorities and certain "tall" tertian chords are more frequently used in the later quintets, but examples can also be found in the early works. Examples of ninth triads can be found even in K. 174 and are used in every other quintet except K. 581. Major seventh chords are found in both K. 406 and K. 407, as well as in later quintets, but they do not become noticeably more common.

A few augmented chords appear in the later quintets, K. 452, K. 515, and K. 581, but are not present in the earlier ones. Altered chords, when they appear, are often made even more effective by the surrounding harmony which is often quite simple and thus provides contrast.

Progressions

The Minuets of K. 406 and K. 516 are harmonically notable because of the delay of a strong tonic feeling at their beginnings. Example 28 quotes the opening of K. 406's Minuet and Example 29 that of K. 516.

Ex. 28, Vol. 19/1, K. 406, p. 103, mm. 7-10.

MENUETTO in canone

Ex. 29, Vol. 19/1, K. 516, p. 74, mm. 1-6.

MENUETTO
Allegretto

Several examples of sustained second classification chords appear in the quintets. Example 30 is taken from the third movement of K. 452. Other instances are found in K. 406, K. 516, and K. 593.

Ex. 30, Vol. 22, K. 452, p. 143, mm. 5-12.

The musical score for Example 30 consists of five systems of staves. The first four systems each contain two staves (treble and bass clef). The fifth system contains a grand staff (treble, bass, and a middle staff). Dynamics include piano (p), forte (f), and crescendo markings. The music features intricate rhythmic patterns and melodic lines across all staves.

Non-harmonic Tones

Examples of unusual usage of non-harmonic tones are found more frequently in the late quintets than in the early ones. Example 31 shows one of several instances in K. 452 where an entire chord is suspended over another harmony.

Ex. 31, Vol. 22, K. 452, p. 123, mm. 6-7.

The musical score for Example 31 consists of two systems of staves. The first system has four staves (two treble and two bass clefs). The second system has a grand staff (treble, bass, and a middle staff). A suspension marking (s) is present above a note in the first system. The music shows complex harmonic relationships and rhythmic patterns.

Example 32 shows the use of appoggiatura chords.

Ex. 32, Vol. 22, K. 452, p. 132, mm. 9-10.

The musical score for Example 32 consists of five staves. The top four staves represent the vocal line, and the bottom staff represents the piano accompaniment. The music is in 3/4 time and features appoggiatura chords marked with 'f' and 'p'.

In Example 33, triple accented passing tones momentarily form an augmented triad on the first beat of the measure.

Ex. 33, Vol. 19/1, K. 515, p. 28, m. 28.

The musical score for Example 33 consists of five staves. The top four staves represent the vocal line, and the bottom staff represents the piano accompaniment. The music is in 3/4 time and features triple accented passing tones marked with 'cresc.' and 'f'.

In Example 34, the appoggiatura c-sharp in the cello makes a sharp clash with the c-natural in the second viola which provides the seventh of the D⁷ chord.

Ex 34, Vol. 19/1, K. 515, p. 32, m. 10.



In Example 35, the clash between the c-sharp and the c-natural is even stronger, as the lower neighbor in the first violin and the suspension in the second violin appear in the same octave.

Ex. 35, Vol. 19/1, K. 515, p. 47, mm. 6-7.



Example 36 quotes a passage which contains unusual sonorities because of the simultaneous use of several different non-harmonic tones. In the context of the movement, the chord on the first beat of the measure is a C major chord. Although the c does appear in the cello, the c and the e in the first violin and the first viola are delayed until the last quarter of the

beat by the changing tone figures. The a in the cello is a free tone which moves to the chord tone e. The e passes through an f-sharp up to a solid G major chord on the second beat of the measure.

Ex. 36, Vol. 19/1, K. 515, p. 41, m. 6.

Example 37 demonstrates a long suspension with a change of bass resolution and a decorated preparation.

Ex. 37, Vol. 19/2, K. 581, p. 15, mm. 5-6.

Example 38 shows the simultaneous use of a suspension in the first viola and an appoggiatura in the second violin.

Ex. 38, Vol. 19/1, K. 614, p. 157, m. 10.

The image shows a musical score for Example 38, consisting of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The first measure shows a suspension in the first viola (a B-flat note) and an appoggiatura in the second violin (a B-flat note). Dynamic markings include *sf* (sforzando), *p* (piano), and *sfp* (sforzando piano).

Example 39 shows an interesting use of a pedal b-flat under an A diminished seventh chord with some ornamental neighboring tones in the upper voices of the piano on the second and third beats.

Ex. 39, Vol. 22, K. 452, p. 109, m. 4.

The image shows a musical score for Example 39, consisting of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The first measure shows a pedal b-flat under an A diminished seventh chord. The upper voices of the piano (Violin I and Violin II) feature ornamental neighboring tones on the second and third beats. Dynamic markings include *sf* (sforzando) and *p* (piano).

Harmonic Rhythm

Harmonic rhythm can be examined on several planes. Table 3 shows the rate of change within each movement of the quintets. This is not to say that the harmonic rhythm remains static within each movement, but that the rates of change shown in the table predominate. Differences in meter must be considered when comparing these rates.¹⁴

Table 3, Predominant rates of change in harmonic rhythm

<u>Work</u>	<u>Movement</u>	<u>Rate of change</u>
K. 174	1	each measure
	2	twice a measure
	3	each measure
	4	once or twice a measure
K. 406	1	each measure
	2	each measure
	3	each measure
	4	once or twice a measure
K. 407	1	each measure
	2	once, twice, or three times a measure
	3	each measure
K. 452	1	twice a measure
	2	once each measure or two
	3	twice a measure

¹⁴ see Appendix A

Table 3--continued

<u>Work</u>	<u>Movement</u>	<u>Rate of change</u>
K. 515	1	each measure or several measures
	2	each measure
	3	once or twice a measure
	4	each measure or two
K. 516	1	from twice a measure to every two measures
	2 (minuet) (trio)	each measure twice a measure
	3	once or twice a measure
	4	each measure or several measures
K. 581	1	each measure
	2	each measure
	3	each measure
	4	once or twice a measure
K. 593	1	each measure or several measures
	2	each measure or several measures
	3 (minuet) (trio)	each measure every two or three measures
	4	each measure
K. 614	1	each measure or two
	2	once or twice a measure
	3	each measure
	4	each measure

Table 4 compares the harmonic rhythm of the first few measures of each quintet. In Table 5 the beginnings of the development sections of each first movement are compared.

Table 4, Rates of change in harmonic rhythm of openings
of first movements

<u>Work</u>	<u>Rate of change</u>
K. 174	each measure
K. 406	every four or five measures
K. 407	two two measure blocks, then twice a measure
K. 452	irregular
K. 515	every four or five measures
K. 516	irregular
K. 581	irregular
K. 593	every two measures
K. 614	every three or four measures

Table 5, Rates of change in harmonic rhythm of beginnings
of development sections

<u>Work</u>	<u>Rates of change</u>
K. 174	seven measure block, then every two or three measures
K. 406	twice a measure
K. 407	each measure
K. 452	irregular
K. 515	four measure blocks
K. 516	two measure blocks
K. 581	irregular
K. 593	each measure, then two measure blocks
K. 614	three measure blocks, then each measure

Table 6 deals with the rate of change at the beginnings of each of the slow movements.

Table 6, Rates of change in harmonic rhythm of openings of slow movements

<u>Work</u>	<u>Rate of change</u>
K. 174	twice a measure
K. 406	once or twice a measure
K. 407	a two measure block, then each measure
K. 452	irregular
K. 515	each measure
K. 516	twice a measure
K. 581	each measure
K. 593	irregular
K. 614	irregular

Table 7 exhibits the extremes of harmonic rhythm within each quintet from the slowest to the fastest. The quarter note is used as the beat unit.

Table 7, Extreme rates of change in harmonic rhythm

<u>Work</u>	<u>Slowest rate</u>	<u>Fastest rate</u>
K. 174	every eight beats	every beat
K. 406	every three beats	every beat
K. 407	every eight beats	every half beat
K. 452	every eight beats	every half beat
K. 515	every 20 beats	every beat

Table 7--continued

<u>Work</u>	<u>Slowest rate</u>	<u>Fastest rate</u>
K. 516	every 12 beats	every beat
K. 581	every eight beats	every beat
K. 593	every eight beats (dotted quarter unit)	every beat
K. 614	every eight beats (dotted quarter unit)	every beat

Cadences

In addition to common cadences including the deceptive cadence resolving to the sub-médiant, Mozart uses some very unusual deceptive resolutions in some of the later quintets. Examples 40-44 illustrate some of the more unusual instances.

Ex. 40, Vol. 22, K. 452, p. 142, mm. 8-9.

E \flat : V I V⁷/V

Ex. 41, Vol. 19/1, K. 515, p. 31, m. 27, p. 32, m. 1.

C: V viid7

Ex. 42, Vol. 19/1, K. 515, p. 44, mm. 10-11.

F: I i16I $\frac{6}{4}$ V V/V

Ex. 43, Vol. 19/1, K. 516, p. 76, mm. 9-10.

E^b: I $\frac{6}{4}$ viV7 V/IV

Ex. 44, Vol. 19/1, K. 593, p. 135, mm. 28-29.

A musical score for Example 44, measures 28-29. The score is written for five staves, likely representing a piano and four voices. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values, accidentals, and phrasing slurs. The first staff (top) features a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a rhythmic accompaniment with eighth notes. The third staff (bass clef) shows a melodic line with eighth notes and a slur. The fourth staff (bass clef) contains a rhythmic accompaniment with eighth notes. The fifth staff (bass clef) features a melodic line with eighth notes and a slur. The score is divided into two measures by a vertical bar line.

CHAPTER VII

MELODY

Ornaments

Melodic ornamentation in Mozart's quintets falls into two broad categories: That which is written out as part of a melodic line and that which is abbreviated through the use of one of the standard signs.

K. 174 contains only a few written-out embellishments and these are all slides in the first movement. Each movement contains abbreviated ornaments, however. Trills appear in all movements and turns in all but the third. The abbreviated ornaments far outnumber those written out.

The first movement of K. 406 contains written-out mordents, inverted turns, and a slide, in addition to some abbreviated trills. The fourth movement contains written-out slides and abbreviated trills as well. The two middle movements are less highly embellished. The slow movement contains only three written-out turns, while the Minuet has a few abbreviated trills.

K. 407 contains fewer written-out ornaments than either of the other two works. The first movement has two slides and an inverted mordent in addition to a number of abbreviated trills. The second movement

has two short trills written out as part of the melody besides its abbreviated trills. The last movement again contains trills and also has a number of grace notes.

Three of the later quintets, K. 515, K. 593, and K. 614, contain far greater numbers of abbreviated ornaments, including trills, turns and grace notes, than do the earlier works. One reason for these excessive numbers is that in both K. 593 and K. 614 the main themes of the first movements contain trills which are frequently repeated. The main theme of K. 515's first movement contains a turn. K. 452 and K. 581 have approximately the same numbers of embellishment signs as K. 174 and K. 407, while K. 516 has fewer, as does K. 406.

K. 516, K. 581, and K. 593 contain few written-out embellishments, and it is interesting to note that all of these are either turns or inverted turns. The same is true of K. 614, although they exist in slightly larger numbers in this work. K. 452 has even more written-out ornaments which include slides besides turns and inverted turns. K. 515 has the largest number of embellishments in this category and adds mordents, inverted mordents, and short trills to the list. This is the only quintet in which the number of written-out ornaments exceeds the number of abbreviated ones.

Chromaticism

One type of melodic chromaticism found in the quintets involves chromatic alterations which actually form new sonorities. The chromatically altered notes in Example 45 cause a French Sixth to sound in measure 18. Ex. 45, Vol. 19/1, K. 406, p. 91, mm. 17-19.



Another type of melodic chromaticism, which becomes very prevalent in the later quintets, is more ornamental in nature; that is, a chromatically altered note is used in place of the diatonic note. This process often creates some rather unusual non-harmonic tones and vertical sonorities and some less common melodic intervals. In Example 46 the f-sharp in the first violin line raises the fifth of the B^b chord in that measure making it augmented.

Ex. 46, Vol. 19/1, K. 406, p. 100, mm. 11-12.

The concert b-natural in the clarinet part in Example 47 gives an unusual flavor to this passage.

Ex. 47, Vol. 22, K. 452, p. 111, m. 7.

Example 48 shows a passage in which chromatic alterations have created diminished thirds and a diminished fifth in single lines.

Ex. 48, Vol. 19/1, K. 406, p. 106, mm. 29-32.

At times, passages are found which are very chromatic melodically, but completely static harmonically. Example 49 illustrates such an instance.

Ex. 49, Vol. 19/1, K. 593, p. 142, mm. 4-11.

Melodic Figures

Rocket figures, which might be expected in early quintets which were written during the time when Mozart was most directly in contact with the work of the Mannheim composers, can be found quite frequently in the later quintets as well. Examples appear in K. 406, K. 452, K. 515, K. 516, and K. 593.

CHAPTER VIII

RHYTHM

Syncopation is used often in accompanying figures in Mozart's writing, but it is not restricted to this role. Syncopation is found in some form in every quintet, and often creates very striking effects. The passage shown in Example 50 is one in which great rhythmic vitality is provided by the syncopated melody line.

Ex. 50, Vol. 19/1, K. 614, p. 147, mm. 4-10.

A musical score for a quintet, specifically measures 4 through 10. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature has one flat (B-flat), and the time signature is 3/4. The melody in the first violin part is highly syncopated, with notes often starting on the second or third beat of a measure. The other instruments provide harmonic support with chords and rhythmic accompaniment.

In Example 51 syncopation is the result of the first violin's imitation of the theme in the first viola. Since it appears a half measure later, emphasis is given to the third beat as well as the first.

Ex. 51, Vol. 19/1, K. 516, p. 65, mm. 14-22.

A musical score for Example 51, measures 14-22. The score is written for a piano and 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 and features a complex, syncopated rhythmic pattern. The melody is primarily in the treble clef, with a strong emphasis on the off-beats. The bass line provides a steady, rhythmic accompaniment. The overall effect is one of syncopation and irregular harmonic rhythm.

A musical score for Example 52, measures 1-5. The score is written for a piano and 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 and features a complex, syncopated rhythmic pattern. The melody is primarily in the treble clef, with a strong emphasis on the off-beats. The bass line provides a steady, rhythmic accompaniment. The overall effect is one of syncopation and irregular harmonic rhythm.

The feeling of syncopation in Example 52 is created by the irregular harmonic rhythm. Changes occur unexpectedly and thus destroy the regular pattern of stress.

Ex. 52, Vol. 22, K. 452, p. 120, mm. 4-8, p. 121, mm. 1-2.

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "cre - scen - do" repeated across the staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include piano (p) and forte (f). The system concludes with a double bar line.

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts continue with the lyrics "scen - do" and "cre - scen - do". The piano accompaniment continues with the same rhythmic pattern. Dynamics include piano (p) and forte (f). The system concludes with a double bar line.

The finale of K. 516 is rhythmically unique among the quintet movements. The aural effect of the opening notes is that of a downbeat rather than an upbeat. This pattern continues through measure 15. The rests in the first half of measure 16 throw the listener completely off balance, as he expects the main theme to begin again at that point. Instead, it is delayed, enabling it to assume its proper metric position in the second half of the measure. This passage is quoted in Example 53.

Ex. 53, Vol. 19/1, K. 516, p. 81, mm. 7-23.

The musical score for Ex. 53 is presented in three systems, each with four staves. The first system begins at measure 39, marked 'Allegro**'. The tempo and dynamics are indicated by 'p', 'sfp', and 'fp'. The second system starts at measure 45, with dynamics including 'f' and 'p'. The third system begins at measure 51, marked 'calando', and includes dynamics such as 'pp', 'p', 'sfp', 'fp', and 'f'. The score concludes with a double bar line at the end of the third system.

K. 452 contains two examples of missing downbeats at key structural points. One occurs at the opening of the Development of the first movement (Ex. 17), and the other appears at the beginning of the cadenza in the third movement, as shown in Example 54.

Ex. 54, Vol. 22, K. 452, p. 141, mm. 12-14.

Cadenza in tempo

Cadenza in tempo

Grand pauses play dramatic roles in both K. 515
and K. 593.¹⁵

¹⁵In this thesis, the term grand pause is used to indicate silent measures in tempo within a movement.

CHAPTER IX
CONTRAPUNTAL DEVICES

The use of contrapuntal devices, like that of several other techniques which have been discussed, increases in the later quintets, although counterpoint does appear in the earlier works.

Most of the strettos and imitative passages which appear in K. 174 are simply repetitions which overlap by a few notes and are not genuine contrapuntal writing. One of these passages is quoted in Example 55.

Ex. 55, Vol. 19/1, K. 174, p. 17, mm. 27-30, p. 18, mm. 1-3.

A musical score for five staves, likely a string quintet. The music is in G major (one sharp) and 3/4 time. The score shows a passage of imitative writing. The first staff (Violin I) begins with a melodic line starting on G4. The second staff (Violin II) enters with a similar line, slightly lower. The third staff (Viola) enters with a line starting on E4. The fourth staff (Cello) enters with a line starting on G3. The fifth staff (Bass) provides a simple harmonic accompaniment. Dynamics markings include 'p' (piano) at the beginning of the first two staves and in the middle of the third and fourth staves. The music consists of several measures of overlapping melodic lines.

An example resembling inverted imitation occurs in the last movement and is shown in Example 56.

Ex. 56, Vol. 19/1, K. 174, p. 25, mm. 11-14.

K. 406 also contains little use of contrapuntal devices, but those that are used are far more sophisticated than those found in K. 174. A few instances may be found in the first movement, but it is the Minuet and trio which presents the prime example. The entire movement, with the exception of seven measures of the Minuet, is written in canon. The Minuet has a two-voice canon between the first violin and the cello at the double octave, then between the two violins at the fourth below, and finally returning to the first violin and cello, once again at the double octave. At one point, the violas appear to be adding a third voice to the canon and the second violin doubles the first, but these three parts become accompanimental after two measures of thematic material. The trio is even more remarkable. The texture is reduced to four parts, the second viola being tacit. A canon in inversion begins between the two violins and is then joined four bars

later by another canon in inversion between the viola and the cello. After the double bar, the pairs remain the same, but the order of entry is changed. The two canons now begin one bar apart rather than four, and each is answered in inversion by its own partner two bars after its entry. Thus, all four voices enter within four bars rather than within seven bars, as was the case in the first half of the trio.

K. 407 is similar to K. 174 in that its contrapuntal sections sound much like repetitions rather than actual polyphonic writing. An exception to this is found in the Coda to the last movement which contains a true stretto section, as shown in Example 57.

Ex. 57, Vol. 19/2, K. 407, p. 14, mm. 16-27.

This musical score shows a stretto section with four voices: violin (top), viola (second), cello (third), and double bass (bottom). The music is in a minor key and features a complex contrapuntal texture with overlapping lines and frequent sixteenth-note passages. The notation includes various rhythmic values and articulation marks.

This musical score shows a stretto section with four voices: violin (top), viola (second), cello (third), and double bass (bottom). The music is in a minor key and features a complex contrapuntal texture with overlapping lines and frequent sixteenth-note passages. The notation includes various rhythmic values and articulation marks. Dynamic markings such as *decr.* and *p* are present throughout the score.

K. 452, although definitely a polyphonic work, does not use a large number of contrapuntal devices. Those that do appear are short strettos or imitative passages.

The first and last movements of K. 515 burst forth with a wealth of contrapuntal writing including a section of invertible counterpoint in the fourth movement, which is shown in Example 58.

Ex. 58a, Vol. 19/1, K. 515, p. 59, mm. 23-27.

A musical score for five staves, likely a string quartet. The music is in G major and measures 23-27. The first staff (Violin I) has a melodic line with a slur over measures 23-24. The second staff (Violin II) has a similar melodic line. The third staff (Viola) has a more active line with many sixteenth notes. The fourth and fifth staves (Cello and Double Bass) have simpler, more rhythmic lines. The key signature has one sharp (F#).

Ex. 58b, Vol. 19/1, K. 515, p. 60, mm. 1-5.

A musical score for five staves, likely a string quartet. The music is in G major and measures 1-5. The first staff (Violin I) is mostly empty. The second staff (Violin II) has a melodic line. The third staff (Viola) has a more active line with many sixteenth notes. The fourth and fifth staves (Cello and Double Bass) have simpler, more rhythmic lines. The key signature has one sharp (F#).

There are numerous other examples of stretto, imitation, and canon in this work also.

K. 516 continues to show an abundance of contrapuntal writing in the first movement and, to a lesser extent, in the third and fourth movements. Fewer devices are used in this quintet, chiefly stretto and imitation.

K. 581 contains very little contrapuntal writing, but K. 593 and K. 614 again demonstrate numerous devices in all their movements, adding to the "orgy of counterpoint" A. Hyatt King finds in the works from Mozart's late period.¹⁶

The second subject of K. 593's finale begins as if it were a fugal exposition complete with a countersubject which is carried through each voice. Each part drops out after stating the countersubject, however, and the writing becomes free after all five voices enter. Another new device, imitation in inversion, is used at the end of this work. (Ex. 49)

K. 614 sums up the use of contrapuntal devices in the quintets by using practically all of them: imitation, stretto, canon, and inversion. A rather amazing example of five-voiced invertible counterpoint appears near the end of the quintet, and is shown in Example 59.

¹⁶A. Hyatt King, "Mozart's Prussian Quartets in Relation to his Late Style," Music and Letters, Vol. XXI, No. 4, October, 1940, p. 34.

Ex. 59, Vol. 19/1, K. 614, p. 171, mm. 9-20.

Musical score for measures 270-276. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests. Measure 270 is marked with a '270' above the first staff. The notation includes various note values, rests, and dynamic markings.

Musical score for measures 277-283. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music continues the complex rhythmic pattern from the previous system. Measure 277 is marked with a '277' above the first staff. The notation includes various note values, rests, and dynamic markings.

CONCLUSIONS

In viewing the quintets as a whole, there are a number of areas in which differences in the use of compositional techniques are apparent between the early quintets and the late ones. However, many of these differences must be placed in the overall context of homophonic texture as opposed to polyphonic texture, as many of these devices are resultant of or dependent upon these broader categories, and so, must not be unduly emphasized individually. Techniques which must be considered in this manner include changes in spacing of chords, diversification of tessituras among the voices of the ensemble, changes in melodic doubling, the division of melodic lines among several voices, and differences in the use of multiple stops. It must also be remembered that Mozart wrote polyphonic works in other mediums before he composed the late quintets and therefore, that these works represent the introduction of changes in the above mentioned techniques only in relation to his quintet writing.

When muting appears, it is only in slow movements. The prevalence of muting and pizzicato does not seem to be related to any particular compositional period. Dolce and tenuto markings do not appear in the quintets

before K. 452, but tenutos are found already in the string quartet, K. 428.

Each of the quintets contains formal irregularities, many of which are used more than once. This author does not feel that any of these formal innovations were made because of particular restrictions imposed by instrumental combinations or technical limitations of instruments.

Throughout the quintets, Mozart's writing includes many irregular phrase lengths. In general, however, more use is made of standard four- and eight-bar phrases in the earlier works than in the later ones.

Few significant innovations are made in either key relationships or in harmony through the course of the quintets, although certain techniques do become more common in the later works. For example, chromaticism, harmonic and melodic, is used in ever-increasing amounts; ninth chords are also used more often. Major seventh chords are used sparingly throughout the quintets and augmented triads appear only in the later works. More unusual cadences appear in the later quintets than in the earlier ones.

K. 452 is the only quintet which contains passages which omit downbeats at a few important structural points. Grand pauses appear only in K. 515 and in K. 593; however, they are found as early as the string quartet, K. 156.

Although a clear cut pattern of continually increasing use of contrapuntal devices does not emerge from an examination of the quintets, it is possible to make a few generalizations. The early works, which are mainly homophonic, make very little use of contrapuntal devices; the later quintets as a group contain many more devices, although the polyphonic fabric of K. 452 and K. 581 relies less upon their use. A notable exception in Mozart's early string writing is the finale of the string quartet, K. 173, which is not only a strict fugue, but is also highly chromatic.

Studies of accompaniment figures, articulation, and the use of rests did not reveal significant differences among the quintets.

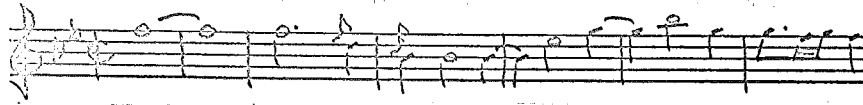
While they are used in various ways throughout the quintets, range, non-harmonic tones, harmonic progressions, harmonic rhythm, melodic embellishment, rocket figures, and syncopation are techniques whose use does not change in consistent patterns.

APPENDIX A

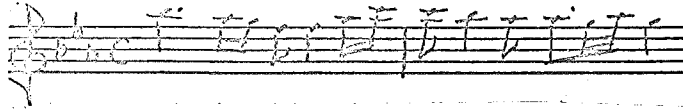
MOVEMENT IDENTIFICATION

Quintet in B^b Major, K. 174

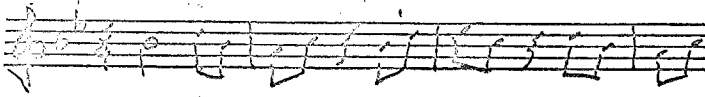
Allegro moderato



Adagio



Menuetto ma allegretto



Allegro



Quintet in C Minor, K. 406

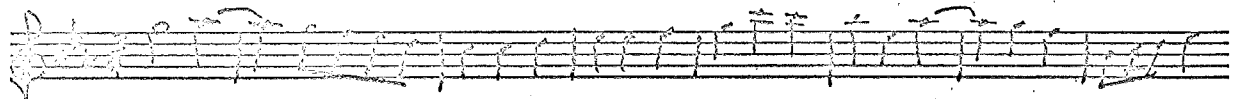
Allegro



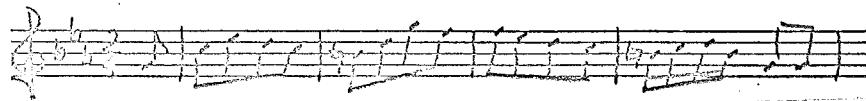
Andante



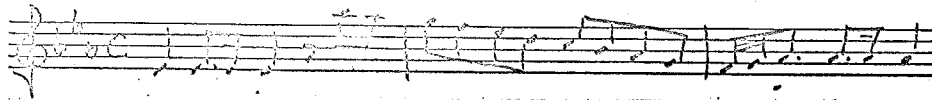
Menuetto in canone



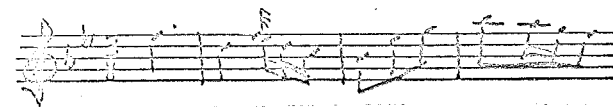
Allegro

Quintet in E^b Major, K. 407

Allegro



Andante



Allegro

Quintet in E^b Major, K. 452

Introduction--Largo



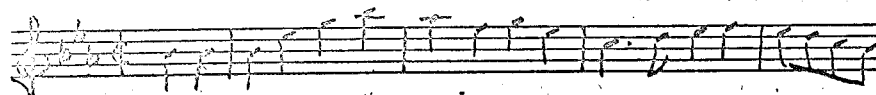
Allegro moderato



Larghetto

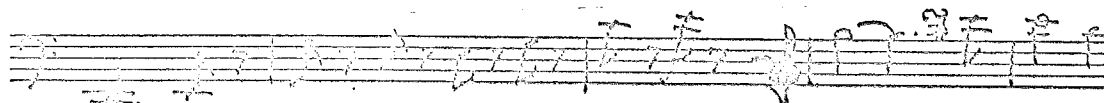


Allegretto

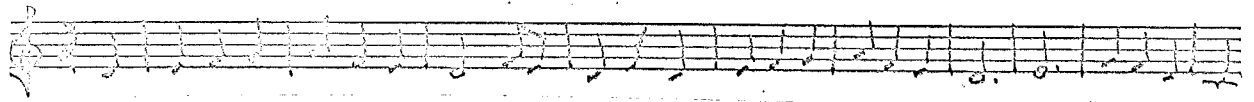


Quintet in C Major, K. 515

Allegro



Menuetto (Allegretto)



Andante

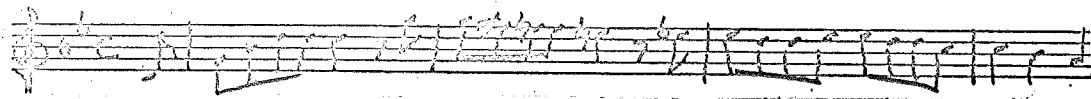


Allegro



Quintet in G Minor, K. 516

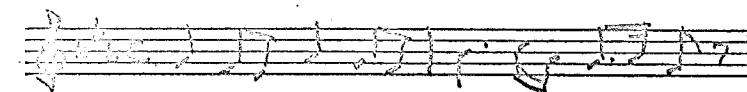
Allegro



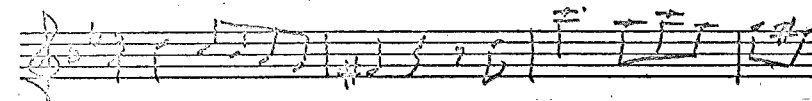
Menuetto (Allegretto)



Adagio ma non troppo



Introduction--Adagio

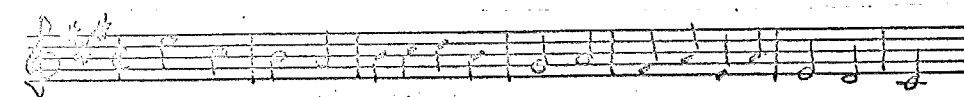


Allegro

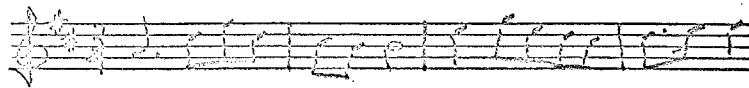


Quintet in A Major, K. 581

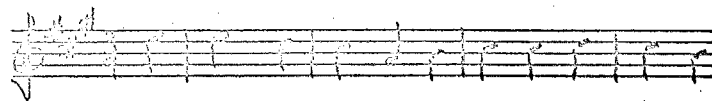
Allegro



Larghetto



Menuetto

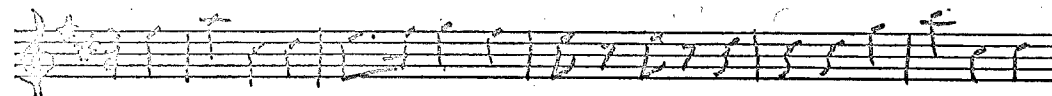


Allegretto con Variazioni



Quintet in D Major, K. 593

Introduction--Larghetto



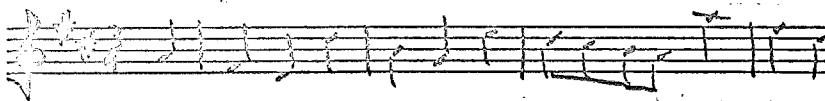
Allegro



Adagio



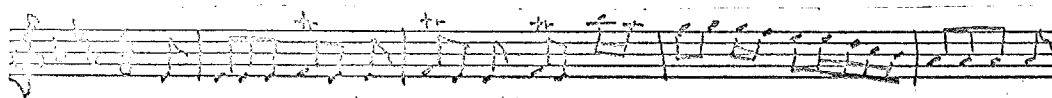
Menuetto (Allegretto)



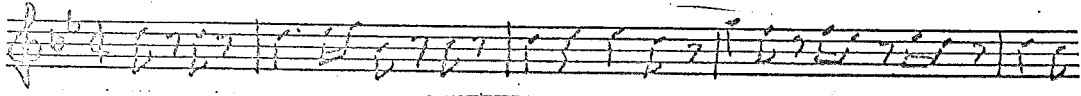
Allegro

Quintet in E^b Major, K. 614

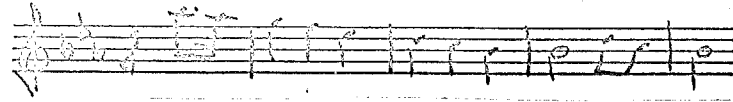
Allegro di molto



Andante



Menuetto (Allegretto)



Allegro



APPENDIX B

RANGES

Ranges are given for each movement at concert pitch.

Quintet in B^b Major, K. 174

Musical notation for Quintet in B^b Major, K. 174. The score is written on five staves. Above the staves are four measures, each with a number (1, 2, 3, 4) and a clef. The staves are labeled at the bottom: Vln. I, Vln. II, Vla. I, Vla. II, and cello. The notation includes various notes and rests, with some notes marked with a flat symbol.

Quintet in C Minor, K. 406

Musical notation for Quintet in C Minor, K. 406. The score is written on five staves. Above the staves are four measures, each with a number (1, 2, 3, 4) and a clef. The staves are labeled at the bottom: Vln. I, Vln. II, Vla. I, Vla. II, and cello. The notation includes various notes and rests, with some notes marked with a flat symbol.

Quintet in E^b Major, K. 407

Musical notation for Quintet in E^b Major, K. 407. The score is written on five staves. Above the staves are three measures, each with a number (1, 2, 3) and a clef. The staves are labeled at the bottom: Horn, Vln., Vla. I, Vla. II, and cello. The notation includes various notes and rests, with some notes marked with a flat symbol.

Quintet in E^b Major, K. 452

Musical notation for Quintet in E^b Major, K. 452. The score is written on five staves. Above the staves are three measures, each with a number (1, 2, 3) and a clef. The staves are labeled at the bottom: oboe, clar., horn, bassoon, and piano. The notation includes various notes and rests, with some notes marked with a flat symbol.

Quintet in C Major, K. 515

Musical score for Quintet in C Major, K. 515, measures 1-4. The score is written for five staves: Violin 1, Violin 2, Viola 1, Viola 2, and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The first measure contains a whole note chord of C4, E4, G4, B4, and C5. The second measure contains a whole note chord of C4, E4, G4, B4, and C5. The third measure contains a whole note chord of C4, E4, G4, B4, and C5. The fourth measure contains a whole note chord of C4, E4, G4, B4, and C5.

Vln. 1 Vln. 2 Vla. 1 Vla. 2 cello

Quintet in G Minor, K. 516

Musical score for Quintet in G Minor, K. 516, measures 1-4. The score is written for five staves: Violin 1, Violin 2, Viola 1, Viola 2, and Cello. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The first measure contains a whole note chord of G3, Bb3, D4, F4, and G4. The second measure contains a whole note chord of G3, Bb3, D4, F4, and G4. The third measure contains a whole note chord of G3, Bb3, D4, F4, and G4. The fourth measure contains a whole note chord of G3, Bb3, D4, F4, and G4.

Vln. 1 Vln. 2 Vla. 1 Vla. 2 cello

Quintet in A Major, K. 581

Musical score for Quintet in A Major, K. 581, measures 1-4. The score is written for five staves: Clarinet, Violin 1, Violin 2, Viola, and Cello. The key signature is no sharps or flats and the time signature is 4/4. The first measure contains a whole note chord of A3, C#4, E4, G#4, and A4. The second measure contains a whole note chord of A3, C#4, E4, G#4, and A4. The third measure contains a whole note chord of A3, C#4, E4, G#4, and A4. The fourth measure contains a whole note chord of A3, C#4, E4, G#4, and A4.

clar. Vln. 1 Vln. 2 Vla. cello

Quintet in D Major, K. 593

Musical score for Quintet in D Major, K. 593, measures 1-4. The score is written for five staves: Violin 1, Violin 2, Viola 1, Viola 2, and Cello. The key signature is two sharps (F#, C#) and the time signature is 4/4. The first measure contains a whole note chord of D3, F#3, A3, C#4, and D4. The second measure contains a whole note chord of D3, F#3, A3, C#4, and D4. The third measure contains a whole note chord of D3, F#3, A3, C#4, and D4. The fourth measure contains a whole note chord of D3, F#3, A3, C#4, and D4.

Vln. 1 Vln. 2 Vla. 1 Vla. 2 cello

Quintet in E^b Major, K. 614

Musical score for Quintet in E^b Major, K. 614, measures 1-4. The score is written for five staves: Violin 1, Violin 2, Viola 1, Viola 2, and Cello. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The first measure contains a whole note chord of E3, G3, Bb3, D4, and E4. The second measure contains a whole note chord of E3, G3, Bb3, D4, and E4. The third measure contains a whole note chord of E3, G3, Bb3, D4, and E4. The fourth measure contains a whole note chord of E3, G3, Bb3, D4, and E4.

Vln. 1 Vln. 2 Vla. 1 Vla. 2 cello

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