Polyphony as a loosening technique in Mozart's *Haydn* quartets

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Abstract

This study explores the relationship between texture and form in Mozart's six string quartets dedicated to Haydn and claims that texture can act as a form-defining factor. Building on William Caplin's theory of formal functions and on his distinction between tight-knit and loose formal organization, I argue that polyphonic texture serves as a loosening device through grouping-structure conflicts and thus acts as one of the determinants of medial and sometimes concluding formal functionality. Polyphony is also used as a means of contrast, distinguishing two formal sections that use the same motivic material but that differ from each other with regard to textural and formal organization. I define and give examples of *contrast pair*, a concept that embraces questions of formal functionality, formal structure, textural types, and motivic material. Therefore this concept allows one to combine two different, but compatible approaches: the theory of formal functions and motivic analysis.

Résumé

Cette étude explore la relation entre texture et forme dans les six quatuors à cordes de Mozart dédiés à Haydn, et soutient que la texture peut être un facteur déterminant de la forme. En m'inspirant des concepts de fonctions formelles de William Caplin et de la distinction qu'il apporte entre certaines organisations formelles très rigoureuses et d'autres moins structurées, je soutiens que la texture polyphonique est utilisée comme élément relâchant lors de conflits groupes-structure, et ainsi agit comme un des éléments déterminants de fonctions formelles médianes, et parfois conclusives. La polyphonie est également employée comme moyen de contraste, en distinguant deux sections formelles utilisant le même matériau motivique mais qui diffèrent entre elles au niveau de la texture et de l'organisation formelle. Je définis et donne des exemples de *paires de contrastes*, un concept englobant les questions de fonctionnalité formelle, structure formelle, types de texture et matériau motivique. Ce concept permet donc de combiner deux approches différentes, mais compatibles: la théorie de la fonction formelle et l'analyse motivique.

Traduction par Claudine Jacques

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This thesis is dedicated to the memory of Viktor Fraenov, my first teacher of musical form and counterpoint at the Academic Music College in Moscow in 2000-2002; the influence of his qualities as musician and theorist on my research and analytical interests and particularly on this study cannot be overestimated.

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Introduction: a historical overview and the choice of repertoire.

The genre of the string quartet is well known for the extensive use of polyphonic textures. This property of the genre perhaps results from the quartet's inherent structural complexity, which stems partly from the social context of the quartet's early phase of existence.[1] In the 18th century, the quartet's social function was primarily aristocratic and extremely intimate; quartets were normally performed in small rooms for the pleasure of the players and sometimes of a few friends.[2] Hans Keller notes that, as opposed to the symphony and other genres of the Classical era, the quartet is intended for the performers themselves, rather than for the public, and only a composer who is also an ensemble player is able to write high-quality string quartets.[3] The limitations of physical space during performances, as well as the intended audience of music *connoisseurs,* resulted in the delicate nature of the genre, its highly elaborate texture, equality of parts, and a great importance of subtle thematic and contrapuntal details. As Dean Sutcliffe states, a quartet is characterized by a technical, rather than an emotional tone, and so the intellectually challenging compositional techniques predominate in this genre.

In the case of Mozart, whose quartets are the object of the present study, one should note that, in addition to these generic characteristics of the quartet, he liked to employ various textural and particularly contrapuntal complexities in general.[4] He was a composer for whom "rigorous mental exercise is fun in its own right."[5] His works in

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[1] Christina Bashford, "The String Quartet and Society," in *The Cambridge Companion to the String Quartet*, edited by Robert Stowell (Cambridge: Cambridge University Press, 2003)
[2] *Ibid*., 3–4.
[3] Hans Keller, *The Great Haydn Quartets*. (New York: George Braziller Inc., 1986), 2.
[4] The term *contrapuntal* , as distinct from *polyphonic*, will be defined and discussed later in this chapter.
[5] Peter Schubert and Christoph Neidhofer, *Baroque Counterpoint* (Pearson Education, Inc., 2006), 2.

practically every genre display such devices as imitation, canon, invertible counterpoint, or just simple imitative entries of voices. As Stanley Sadie notes, Mozart's interest in counterpoint began when the composer became acquainted with the fugues of J.S. Bach and his sons, which occurred when Mozart came to Vienna to live there permanently, i.e. in 1781. This exposure gave Mozart "a spell of interest in writing contrapuntally."[6] Indeed, Warren Kirkendale speaks about this time in Mozart's life as "the fugue years."[7] Mozart started to write fugues not only as individual pieces, but also as movements of larger compositions, such as symphonies or multi-movement chamber works and even in opera.[8] But he did not confine himself by this use of counterpoint; in many cases, the contrapuntal nature of his music is much less straight-forward and much more pervasive throughout an entire composition. In some instances, an evident blend of homophonic and polyphonic forms occurs; such is in the finale of the quartet K. 387, where entire fugal sections are "written into" a more or less normative sonata form. In other examples, contrapuntal devices are so subtle that they are even difficult to identify, but so all-pervasive that they affect every tiny formal section of a piece.

Thus we see that Mozart's interest in counterpoint started in a certain genre, the fugue, but ultimately resulted in an all-absorbing use of contrapuntal techniques in all kinds of instrumental genres, even vocal ones. Such persistent use of polyphony unavoidably influences formal structure, interacts with it, transforms it, and creates new formal norms as opposed to those where polyphony does not assume such a big role. What is this

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[6] Stanley Sadie, "Mozart, Bach and Counterpoint," *The Musical Times* 105 (1964), 23–24.
[7] Warren Kirkendale. *Fugue and Fugato in Roccoco and Classical Chamber Music*, trans. Margaret Bent and author (Duke University press: Durham, 1979): 163
[8] See, for example, *Cosi fan tutte*, finale of Act 2, fugal entries of voices with triple counterpoint at the octave (Fiordiligi, Ferrando, Dorabella); or some polyphonic *tutti* moments, such as the sextet in Don Giovanni, act 2, mm.80–86. (My thanks to John Platoff for bringing these examples to my attention.)

influence? How does an imitation or a canonic sequence interact with an otherwise homophonic form, for example, the sentence theme-type? Does a sentence with imitations differ from one without imitations? In which formal areas does polyphonic activity occur more frequently, and what are the reasons for this occurrence? These are the questions to be explored in the present study.

I have chosen to analyze the *Haydn* quartets by Mozart for reasons of both genre and chronology. The six quartets dedicated to Haydn (Koechel numbers 387, 421, 428, 458, 464, and 465), composed in 1782 through early 1785 and published in 1785, were written shortly after the explosion of interest in counterpoint in 1781, and they are the first works of this genre to be composed after this "revolution. . .in his creative activity." [9] Therefore these works represent the culmination of Mozart's polyphonic writing within a genre that features the conventional non-polyphonic (mostly homophonic) formal types of the Classical era, such as sonata form, sonata without development, and variations. Such a combination of a generally non-polyphonic formal logic and an extensive use of polyphonic textures allows us to trace the influence of polyphony on formal structure.

The focus of my investigation is on those formal regions in which the use of polyphony is not absolutely required, but is, so to speak, optional in terms of the compositional norms of the high Classical period. For example, I will not pay much attention to the development section of sonata form, because that section presents very few standard formal types and clear boundaries and always much polyphony. Rather, I will focus on such areas where formal structures are more standardized and where

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[9] Einstein, quoted by Sadie, "Mozart, Bach and Counterpoint," 23.

polyphonic activity can bring variety, instability, idiosyncrasy, and structural uniqueness to these formal types. My goal is therefore to analyze the expositions and recapitulations of sonata form movements, as well as minuets and the main themes of large ternary forms.

The purpose of this study is to show that polyphonic texture serves, among other musical dimensions, to create *loose* formal organization; moreover, I show that the loosening potential of imitative polyphony is stronger than that of non-imitative textures. Relying on William Caplin's theory of formal functions, I will use his definitions of loosening devices to show that some textural aspects, specifically imitative polyphony, are a strong indicator of loose formal organization.[10] Therefore polyphonic texture most often appears in those formal areas which normally require loose structure, i.e., the medial formal functions: transition and subordinate theme among the *theme* functions, and continuation, contrasting middle (and also sometimes consequent) among the *phrase* functions. I will also show that polyphony helps to create contrast between two formal regions that display similar thematic (motivic) material, but differ strongly with regard to formal organization and texture.

Chapter 1 focuses on conceptual issues. There, I discuss the distinction between polyphonic and non-polyphonic textures and propose a general classification of polyphony into imitative and non-imitative types. Then I relate the textural categories to those of meter and form, specifically loose formal organization; some musical examples

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[10] William E. Caplin, *Classical Form: a Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 9.

of polyphonic passages are given to show this correlation. Chapters 2 and 3 concentrate on analytical issues and particularly on examples of what I term *contrast pairs*, that is pairs of formal sections displaying contrasting textural properties.[11] In Chapter 2, I discuss such examples at the level of phrase functions and theme functions in first movements, slow movements, and finales. In Chapter 3, I deal with contrast pairs in minuets, as well as polyphony in general in postcadential areas and in a variation cycle. In both Chapters 2 and 3, I arrange the examples so that the first pairs discussed illustrate the most typical cases, while the last ones are less common or even exceptional.

[11] A more precise definition of contrast pair will be given in the last section of Chapter 1.

CHAPTER 1: Textural and Formal Characteristics of the Quartets

In this chapter, I will concentrate on theoretical questions regarding texture, form, and thematic content in the *Haydn* quartets of Mozart, with a special emphasis on the relationship between form and texture. First, I will briefly provide an overview of the existing literature on texture. Second, I will discuss the conceptual distinction between various textural categories: polyphonic *versus* non-polyphonic, and imitative *versus* non-imitative. I will place these concepts in the context of formal organization, stressing the importance of polyphonic texture for creating loose formal structures. I will then move to the realm of motivic content and its relation to texture and form. Here, I will suggest the notion of *contrast pair*, which embraces textural, formal, and thematic characteristics. By juxtaposing two different sections of a movement, a contrast pair allows one to compare all three characteristics in the two sections of the pair, so as to trace the behaviour of form and motivic content under different textural circumstances.

Polyphony and counterpoint: a terminological clarification

To avoid any misunderstanding or terminological confusion, I would like to specify what I mean by the terms *counterpoint* and *polyphony*. As defined at least since the time of Tinctoris, *punctus contra punctum* (from which the word counterpoint comes) signifies writing for more than one voice sounding at the same time.[12] More specifically, counterpoint refers to the principles of intervallic relationships between simultaneously sounding notes in different parts; counterpoint is the theory of how such notes relate to

[12] Johannes Tinctoris, *The Art of Counterpoint* (1477), ed. and trans. Albert Seay (American Institute of Musicology, 1961).

each other in terms of vertical intervals.[13] In contrast, *polyphony* refers to a specific type of texture, a type characterized by a sense that the parts are relatively equal to each other, that the parts display a degree of rhythmic contrast, and that two or more of the parts assume melodic interest simultaneously. I will use *polyphony* in contrast to other, non-polyphonic textural types, for instance homophony or unison. (More details will be presented later to distinguish polyphony from other textural types.)

According to this distinction, any multi-voiced musical passage, even if its voices do not differ from each other rhythmically, exhibit counterpoint. For instance, in the contrasting middle of the quartet K. 428/iii, trio (Example 3.6), all the voices exhibit exactly the same rhythm; hence no one voice is heard as more individual than any of the others, and thus no polyphony results. One can also call this type of multi-voice writing *homorhythm*, a texture where all voices display the same rhythm and so coincide with each other in time. Counterpoint, however, is present: the outer voices, for instance, display the vertical intervals of 3, 8, 3, and so on.

Overview of literature

The importance of texture in Classical chamber music, and in the string quartet in particular, has been so widely recognized that not a single mention of a chamber genre occurs without at least a tangential remark about texture. Dictionary articles, analytical and historical articles, and entire books on chamber music alike mention textural complexity as an indispensable feature of this genre. Some important historical and

[13] Although the issue of rhythm pertains to counterpoint too, because the notes have to coincide with each other in time, rhythm is not the primary concern of counterpoint.

analytical works, in fact, analyze texture in the late 18th-century quartets in great detail. Several studies seem to contribute significantly to this topic: Sutcliffe's article "Haydn, Mozart, and Their Contemporaries,"[14] Parker's "*The String Quartet, 1750–1797: Four Types of Musical Conversation,*"[15] Trimmer's dissertation "Texture and Sonata Form in the Late String Chamber Music of Haydn and Mozart"[16] (all of the preceding three concentrate specifically on texture in quartets), as well as a more general study by Levy, "Texture as a Sign in Classical and Romantic music."[17]

Sutcliffe discusses textural properties of the quartets of the Classical period, including Haydn and Mozart, in relation to cultural and stylistic conventions of the time. In particular, he stresses the importance of *agency*, the autonomy of each part in the quartets, as well as the metaphor of "conversation" – the association of melody with speech and accompaniment with listening. (p.187) He also proposes a classification of textures based on this metaphor. The classification includes six texture types, four of which can be considered as broadly non-polyphonic: unison, chorale, "soft, often witty endings", and "harmonic mystification" (usually associated with the chorale texture). He also mentions, though does not directly include into his list of texture types, a purely homophonic type, namely melody and accompaniment. The other broad textural category, polyphony, includes his remaining two types: (1) cadential points presenting a

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[14] Dean Sutcliffe, "Haydn, Mozart, and Their Contemporaries," in *The Cambridge Companion to the String Quartet.* (Cambridge: Cambridge University Press, 2003).
[15] Mara Parker, *The String Quartet, 1750–1797: Four Types of Musical Conversation* (Burlington: Ashgate, 2002).
[16] Maud Alice Trimmer, "Texture and Sonata Form in the Late String Chamber Music of Haydn and Mozart," PhD dissertation (City University of New York, 1981).
[17] Janet M. Levy, "Texture as a Sign in Classical and Romantic music," *Journal of the American Musicological Society,* 35/3 (Fall 1982).

melodically important inner voice and (2) "textural mobility."[18] This last type is especially broad and includes virtually all kinds of polyphony. It is this textural type, indeed, that is the focus of my concern in relation to formal regions in the quartets.

Parker also draws on the conversation metaphor when discussing texture. One advantage of her study is that she considers an enormous body of repertoire—about thirty different 18th-century Austrian, German, and French composers of string quartets. In all these numerous compositions, she distinguishes between four types of textures: *the lecture*, i.e. the melodic predominance of one voice over the other voices (this types can be referred to as pure homophony);[19] *the polite conversation*, in which each voice takes its turn in dominating over the others for relatively long periods of time; *the debate*, where the lower parts 'intrude' into the dominance of the first violin and so produce temporary melodic equality (this is where polyphony comes forth); and *the conversation,* characterized by similar, interchangeable material in all the voices (also possible to interpret as polyphonic in some cases.) Parker's consideration of such a large repertoire, however, leads to the disadvantage of going into very little analytical detail, focusing instead on generalizing textural properties across a wide body of works.

Trimmer's study is strongly analysis-oriented, and so her classification (Figure 1) is a little more elaborate and perhaps more rigid. Her classification in some ways is very close to Sutcliffe's (compare, for example, his 'chorale' with her note-against-note), but Trimmer's table does not mention any affinities to formal regions, as opposed to

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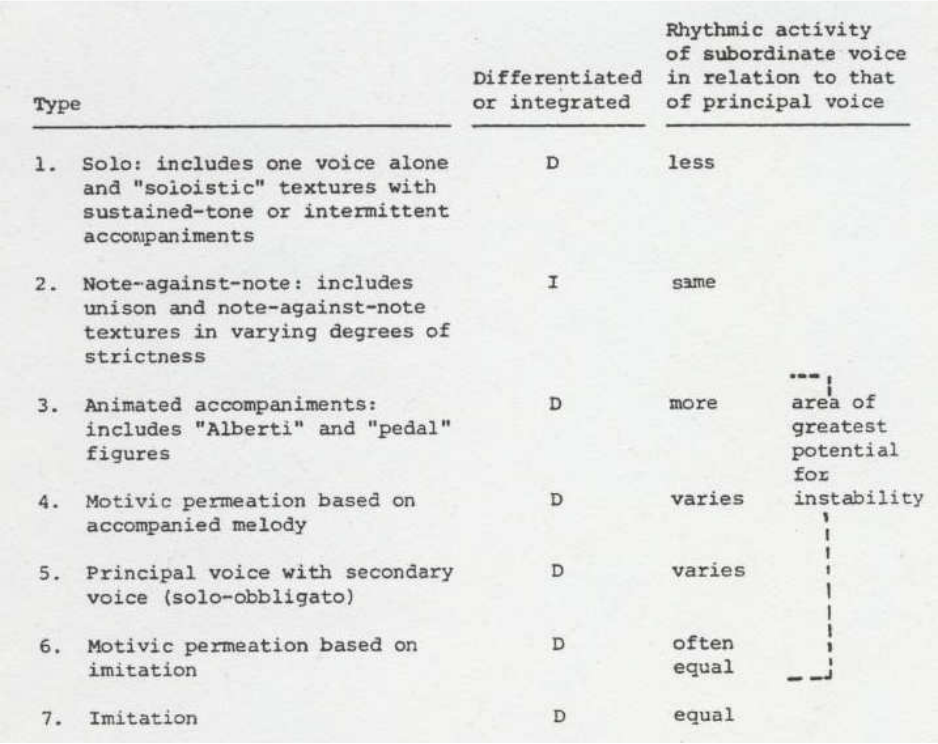
[18] It is interesting that the cadence points type, as well as 'witty endings', unlike all of his other types, is associated with a particular formal position: the end (as opposed to beginning or middle). The rest of textural kinds he mentions are not bound to any particular formal context.

[19] Here she gives a couple of examples from the Haydn quartets of Mozart: the trios of the quartets K. 421 and K. 458 are both lectures, as opposed to the debate minuets in the same pieces. (p.99) We will return to the "lecture" nature of these two movements in Chapter 3.

Sutcliffe, who combines textural details with formal ones (cadences, endings) and with harmonic ones ("harmonic mystification"). Trimmer associates form and texture only later, when she analyzes phrases and full movements from the quartets. Her application of textural classification to form serves two purposes: to delineate formal boundaries within sonata expositions and to show the relationship between thematic material and textural types (which is one of the purposes of the present study as well.) It is interesting that she does emphasize some textures' potential for instability (see the table), but she never defines what this instability is.

Fig. 1: Trimmer's table of texture types in the quartets.



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

Levy discusses texture in the very broad stylistic context of Classic and early Romantic music in general. She does not propose any strict classification of textures, but instead selects a few prominent types that are obvious and require no definition, such as

homophony with stock (standard) accompaniment, solo, and unison. Then she discusses each in connection with rhetorical and semantic associations, formal implications, and general tonal design. She also speaks about *contextual signs*, a particular texture that has occurred at some point in a piece and, at its later occurrences, is associated with that point and its formal placements; for example, if the beginning of the main theme has a certain texture in the exposition, the same texture in the recapitulation will also signify the beginning of this theme. In relation to contextual signs, Levy mentions a quartet by Haydn (Op. 74, No.1/i) where she describes how polyphonic activity connects the development and the recapitulation through the use of similar textures.

Though some of the studies discussed above relate form to texture, this relation does not seem to be scrutinized to the degree it deserves. Almost none of these studies propose any clearly expressed and consistently found *structural function* that texture can perform along with other dimensions of music such as harmony, tonal design, or rhythm. The only exception is Levy's article, but it investigates such a big stylistic period that it is hard to employ her findings for more specific purposes, such as analysis of a single composer's music.

Within the remarkably animated discussion of form in the last couple of decades, texture, though it has not assumed major significance, has certainly played a role, one that, in most cases, is not openly stated, but rather works as an implicit vehicle for defining various formal phenomena. In Caplin's theories, for instance, a cadence is sometimes considered *evaded* even if a tonic arrival is present, but the melody, register,

or texture is disrupted before the tonic harmony.[20] His notion of "accompanimental overlap" also involves texture, since this technique sees the new accompanimental pattern of the following section coming in at the point of cadential arrival of the prior section.[21] One can consider such instances as *textural elision*, as opposed to a metric elision in which metrical or hypermetrical downbeat of a succeeding unit coincides with the ending of a preceding one. Caplin's concept of *premature dominant arrival* relies on texture as well as on thematic content: the motivic material, type of motion, and textural pattern 'gushes over' across the arrival of the dominant harmony, and so this harmony is heard as premature.[22]

In James Hepokoski and Warren Darcy's "Sonata Theory," some important concepts depend on texture as well, for example the *medial caesura* (MC), a point of rest or repose, an interruption between the primary and secondary thematic zones.[23] This interruption is given such an importance that its absence also means the absence of a secondary theme, and thus a potential two-part exposition is transformed into a continuous one.[24] "Caesura fill," a single-voice filling-in of the MC, also relies on texture, since it refers to the number of sounding voices. Further, the notion of "zero" modules refers to texture too, because in many cases they are distinguished from a "first" module on grounds of unison versus multi-voice texture or other textural differences between the "zero" and the first module.[25] One can find some other instances of texture

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[20] Caplin, *Classical Form*, 106.
[21] *Ibid*., 121.
[22] *Ibid*., 147.
[23] James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata* (New York: Oxford University Press, 2006), 24–25.
[24] *Ibid*., 52.
[25] Ibid., 72.

playing an important role in defining formal notions, for example. William Rothstein's *lead-in*, a solo line preceding a thematic statement and sometimes breaking a hypermetrical structure.[26]

One reason for the difficulty in openly recognizing the structural importance of texture is that theorists' understanding of texture, and even their interest in it, seems to be rather limited. To prove this, it is enough to look up the "Texture" in the *New Grove Dictionary of Music and Musicians*: there we find two paragraphs, compared to twelve pages on tonality, nineteen pages on harmony, or thirty-two pages on rhythm (including some aspects of meter). Indeed, it is difficult to conceptualize texture and to subject it to any consistent classification. Textural types vary considerably from era to era, from genre to genre, and even from composer to composer. As opposed to other musical dimensions, like chords, harmonic progressions, rhythmic values, various time signatures, texture is more elusive and does not easily yield to classifications and typologies. While attempting to define some general textural types, the main purpose of the following sections are not to establish a definitive classification system, but rather to connect the question of polyphonic texture to formal processes and functions.

Defining polyphonic texture

Among all the aspects of music, texture seems one of the least defined in terms of its distinct types. Using Meyer's differentiation between syntactic musical parameters (those able to display functionally different categories) and statistical ones (those that rely on "amount" rather than on classification), we can situate texture among the statistical

[26] William N. Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1989), 51–52.

parameters.[27] As opposed to, say, pitch structure, whereby every single combination (chord) can be related to some harmonic category and a potential tonal function, or to meter, which disposes of many discrete time signatures, texture seems more difficult to submit to strict categorization. But the conventional distinction between homophony and polyphony, however broad and inexact it is, gives a good starting point; it permits us to separate textures with one voice melodically dominating over others from those where the voices assume greater autonomy. Both categories are very broad and include subtypes. Homophony, for instance, includes, among other subtypes, melody and accompaniment texture and chorale texture. Some subtypes of polyphony will be defined in more detail below.

Before speaking of its subtypes, let us define polyphony in general. As opposed to homophony, where one voice dominates melodically over the others, *polyphony involves at least two lines that are melodically important, that are able to "compete" with each other, and that possess sufficient melodic individuality to be heard as differentiated from each other while sounding at the same time.* The individuality of each melody expresses itself in the listener's ability to hear the line as a textural strand *separate* from others sounding at the same time, and in this sense *independent*, i.e. displaying its own rhythmic, melodic-directional, phrase-structural, or sometimes even metric profile compared to other lines at any given stretch of time. By themselves, taken out of real time, the two or more voices involved can be exactly the same, as in a canon, or entirely

[27] Leonard B. Meyer, "A Universe of Universals," *The Journal of Musicology* 16/1 (1998).

different, as in a non-imitative combination. But in real musical time, every single temporal span of polyphony displays different melodies in two or more voices.

Two aspects determine the melodic individuality of a line: (1) the properties of the line itself, its melodic salience and (2) whether or not the line is restated; a repeated melody usually possesses more significance than one that sounds only once. The first aspect, the melodic salience of each individual part of a polyphonic combination, partly has to do with cultural and stylistic conventions of the Classical period. To use Sutcliffe's statement mentioned above, in the 18th century melody was thought of as an equivalent to speech, while the accompanimental patterns were symbolically associated with listening. In order to create a musical equivalent to conversation—an aesthetic requirement for a chamber piece such as quartet—some or all of the parts need to display *motivic* material, i.e. a melody that can potentially serve as a soprano line, that contains idiosyncratic gestures, as opposed to conventionalized accompanimental figures. If, for instance, we look at Example 1.1, we see that the lower voice plays a melody that certainly does not display conventional elements of accompaniment, but instead an individualized melody. This melody, which is contrapuntally combined with that of the upper voice and where the two lines are contrasting with each other in terms of rhythm and melodic contour, produces an example of a polyphonic combination.

The second aspect, the repetition of a melody, determines the classification of polyphonic combinations into *imitative* and *non-imitative*. This distinction is based on the degree of melodic similitude of the parts involved in a polyphonic combination. In imitative polyphony, all of the voices involved display the same, or almost the same, melody, but enter at different points in time. The melody in one voice thus appears to be

shifted in time against itself in another voice. Because listeners have just heard the melody, they immediately recognize it when it comes back, and so the imitating voice is perceived as melodically significant. Therefore, we are dealing here with the repetition aspect of polyphony: if one voice repeats a line just played by another, an imitative combination is produced; if no repetition is involved, the combination is non-imitative.

Imitative polyphony can be further classified into *overlapping* and *non-overlapping* types. In an overlapping imitation, each following voice enters before the previous voice has finished playing the melody that is imitated, as in Example 1.2. Here, the 2nd violin plays the two-bar basic idea borrowed from the main theme, and the 1st violin enters with the same melody in m. 12, temporally in the middle of the 2nd violin's line. On the contrary, in a non-overlapping imitation, one voice comes in with a melody upon the end of this melody in another voice, such as what regularly happens in fugal expositions; Example 1.3 is such an instance. Here, every voice plays the entire fugal subject (or answer, in the case of the 2nd violin and viola) of four measures (cello, viola, 2nd violin, and finally 1st violin), before the next voice starts over the same melody; hence, there is no overlap.

In general, overlapping imitations tend to use smaller melodic segments and shorter time intervals than do non-overlapping imitations. For instance, in Example 1.4, the viola imitates roughly one measure of the second violin's material (a truncated chromatic line and a leap of an ascending fourth), while the imitated segment of the cello is even shorter (only six notes of the chromatic line). Just as the melody itself, the time interval of imitation tends to be shorter in overlapping imitations compared to non-overlapping ones (compare Examples 1 and 2 in this respect). As Wallace Berry notes, a short time interval

always adds to the intensity of an imitation.[28] In this connection, we may recall the etymology of *stretto* (an imitatively used fugal subject), which in Italian means "tight," squeezed together. The close temporal position of the melody in the voices involved emphasizes "the fact of the parity temporally denied", he says, referring to the parity of the melodic material in the parts. One can understand parity as equality, or the phenomenon of two distinct voices that sound simultaneously, in other words, what I call polyphony. This intense quality of overlapping imitations, as we will see further, has an effect on their loosening potential with respect to formal structure.

In non-imitative polyphony, the voices involved in a polyphonic combination contain different melodic material in relation to each other. Because the voices do not repeat each other's melodic content, non-imitative polyphony is situated close to the border of non-polyphonic textures: one listener may hear a line as melodically unimportant, as accompanimental material; another might perceive the same line as important enough to consider it as a counter-melody to another, melodically salient voice, and so might see the combination of the two voices as polyphonic. The melodic salience of a line thus depends to some extent on subjective judgement.

The following examples show various degrees of evident polyphony in non-imitative situations. Example 1.5, starting at m. 31, possesses an obvious polyphonic texture: the upper melody, reproducing that of the antecedent (mm. 23–30), is provided with a counter-melody in the cello and viola. The two melodies being in striking contrast with each other are thus heard as a non-imitative polyphonic combination. Example 1.6a,

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[28] Wallace Berry, *Structural Functions in Music* (Englewood Cliffs: Prentice Hall, 1976), 217.

variation 2 of the finale of K. 421, starts with the 1st violin playing a varied version of the main theme (Example 1.6b), this version strongly contrasting rhythmically with the 2nd violin. The latter's line, however, may sound more melodically important to some and less important to others, so the polyphonic nature of this passage might be questionable. In Example 1.7, the two upper voices contain a melodic gesture that does not seem to be prominent enough to make the combination unambiguously polyphonic. The combination, therefore, can be interpreted as either polyphonic or homophonic by different listeners. The same can be said about Example 1.8, where three upper voices have definite melodic profiles, but they are not very different from each other either rhythmically or melodically, so the polyphonic nature of this passage is debatable.

Because an immediate repetition is absent in non-imitative polyphony, the melodic salience, described earlier, becomes all the more significant. Beyond melodic idiosyncrasy, mentioned above, another criterion of melodic importance must be addressed—rhythmic dissimilarity of two or more voices at any given point in time. Although the notion of rhythmic contrast of multiple parts may be applied to both imitative and non-imitative passages, it has a special importance for non-imitative polyphonic textures. If at any given moment the voices differ rhythmically, they stand out in relation to each other and 'compete' with the listener's attention. Such a situation is sometimes found in the slow movements of the quartets, where non-imitative passages often display a melodious, lyrical line against another line that moves in shorter rhythmic values; this relationship creates a rhythmic contrast between the voices, a texture that Trimmer has termed animated accompaniment. Example 1.9 illustrates this technique, where the lively and melodically developed bass line sets off the slowly moving duo of

the 1st violin and the viola. This slow-movement type of polyphony serves to provide some sense of activity, direction, or intensity, and thus compensate for the slow tempo.

Although the immediate repetition of a melodic line is absent in non-imitative polyphony, one can still speak of repetition in a different way here, repetition from one combination to another. For example, if a certain melody that has been used in a combination recurs later in the same movement (or, rarely in another movement), the line acquires more melodic and structural significance for the entire piece; it becomes *motivic* in the true meaning of the word. As Heinrich Schenker notes in his *Harmonielehre*, the concept of motive depends on the repetition of a certain horizontal combination of pitches.[29] For this reason, if a melodic line is employed elsewhere, either before or after the polyphonic combination in question, the line stands out structurally and allows one to regard the combination as polyphonic. In fact, recurrence is very often used in non-imitative polyphony. Some of the examples given above involve recurrence. In example 1.5, the melody of the 1st violin in the consequent re-uses the material from the antecedent, while the upper line in example 1.6 brings back (and develops) the material of the main theme.

If, moreover, the reiteration of the melody (or of the whole combination) happens in the same textural context, the motivic significance is all the more enhanced. Returning to Example 1.7, we see a non-imitative combination in mm. 17–20 that is on the border of being non-polyphonic; the short motive in the upper voices sound as an 'ornament' of the

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[29] Heinrich Schenker, *Harmony*, ed. Oswald Jonas, trans. Elisabeth Mann Borgese (Chicago: Chicago University Press, 1954), 4.

lower line rather than an independent melody. The combination then comes back in mm. 25–28, inverted contrapuntally at the octave. The recurrence itself, as well as the inversion, gives the melodies additional significance. The second time (mm. 25–28), the voices seem more independent than at first; the contrapuntally rearranged melodies appear, so to speak, "worth inverting" and thus melodically important and independent. A similar situation is found in Example 1.10, mm. 15–16, where the melody of the first violin is accompanied by a repetitive pattern in the three lower voices, and nothing seems to imply a polyphonic situation. In the following measures (mm. 18-19), however, the combination is inverted; the melody now sounds in the cello part, and the repetitive pattern gets more melodic prominence when heard above the "main" melodic line. The combination can thus be classified as non-imitative polyphony due to the contrapuntal inversion. Example 1.11 is even more striking because of its unsurpassed contrapuntal mastery: the consequent (mm. 106–121) reiterates the material of the antecedent (mm. 98–105) while re-arranging the voices in quadruple (!) counterpoint. These and other similar examples show that the recurrence of a combination, as well as the employment certain contrapuntal techniques, lends some melodic lines additional significance and independence.

Before moving on to the next section, it should be noted that imitative and non-imitative textures are not discrete categories; one cannot always make a clear distinction between the two. Rather, they are possibilities within a continuity of options. In many cases, elements of both imitative and non-imitative texture can be observed, especially when active motivic work is involved. More detailed analyses, to be presented later in

this study, will show many textural and motivic nuances that introduce non-imitative elements into a generally imitative passage, and vice versa.

Texture and form

This section will investigate the relation of various textural types to other musical parameters, specifically to grouping structure and form. I will first consider one important dimension of musical form, namely the distinction between *tight-knit* and *loose* types of formal organization and discuss examples of musical dimensions contributing to each type. I will then show that polyphonic texture serves as one of the factors responsible for loose organization by showing texture relates to form through the mediation of grouping structure. Finally, I will demonstrate that polyphonic passages, as an indicator of loose organization, are especially characteristic of *medial* formal functionality (i.e., the formal quality of "being in the middle").

Texture and formal processes

My analyses in this study rely on William Caplin's theory of formal functions. This theory develops, among other ideas, the concept of tight-knit vs. loose formal organization. The concept is connected to formal processes rather than formal types and refers to phrase-structural instability, asymmetry, and unconventional grouping.[30] Such procedures as compression, expansion, or extension are the primary features of a loosely

[30] For the discussion of formal types vs. formal processes, see Caplin, "What are Formal Functions", 30–34, and Caplin, *Classical Form*, 9.

organized formal section, in contrast with more symmetrical and standardized phrase organization of tight-knit structures.[31]

In his article "What Are Formal Functions?" Caplin provides a table which systematically lists musical parameters characteristic for tight-knit and for loose organization (Figure 2). As we see, the key aspects that indicate loose form are modulation, sequence, chromaticism, asymmetrical grouping structure, and non-conventional formal types. In his discussion of the contrasting middle of a small ternary, Caplin also mentions various textural devices, and particularly imitation, as one of the loosening factors,[32] although he has not incorporated this aspect in the table reproduced above. My purpose is to demonstrate that polyphonic texture, especially overlapping imitative, and certain contrapuntal devices, such as imitation or canonic sequence, are another powerful organizational force that promotes loose structure. The use of polyphonic, and especially imitative, devices almost necessarily causes conflicts or, even more, asymmetry of grouping and therefore loosens the formal structure.

[31] Caplin, *Classical Form*, 75.
[32] *Ibid*., 75.

Figure 2: Caplin's table of musical aspects that contribute to tight-knit and loose organization.

Figure 7

	TIGHT-KNIT			LOOSE
tonality	home key (I)	subordinate key (V)	distant keys (iii, bVI)	modulating
harmony	prolongation of I	prolongation of I^6	prolongation of V	sequential
	diatonic		modal mixture	chromatic
cadence	PAC	HC	cadential evasion	no cadence
grouping structure	symmetrical (4 + 4)	(6 + 6)		asymmetrical (4 + 3 + 5)
motivic material	uniformity			diversity
thematic conventionality	period	sentence		non-conventional types

As we see in the table, one of the primary factors for distinguishing between tight-knit and loose formal organization is grouping structure, and this factor relates closely to the question of texture. Grouping structure has been defined by Caplin as "a hierarchical arrangement of discrete, perceptually significant time spans. . . . [E]ach *group*. . .can be identified most neutrally in terms of its measure length."[33] At the smallest hierarchical level, that of phrase structure, the groups are melodic and harmonic passages with a perceptible beginning and end. To say that at a certain point one group ends and the next one begins, one needs a more or less clearly articulated boundary between the two. This boundary can be a caesura of some kind, for instance a longer note value or a rest. As Ratz describes it, simultaneous rest points are essential for homophonic texture.[34] But caesuras are not necessarily the defining aspect here; a boundary can be heard, for

[33] Caplin, *Classical Form*, 9.

[34] "For homophonic writing, it is characteristic to have. . .caesuras achieved through half and authentic cadences (where all the voices cadence simultaneously and in the manner at the end of each section, in contrast with polyphony where such a cadence happens in principle only at the end of a piece)" (translation mine). Erwin Ratz, *Einführung in die musikalische Formenlehre : Über Formprinzipien in den Inventionen und Fugen J.S. Bachs und ihre Bedeutung fur die Kompositionstechnik Beethovens* (Wien: Universal Edition, 1973): 44. Here Ratz refers to caesuras as cadences, but it is possible to understand *caesura* in a broader way and on various hierarchical levels, from the smallest phrase level to the largest sections of a movement.

example, when a phrase is immediately repeated, in which case a group is perceived as 'new', as 'the next one' as soon as the fact of repetition has started.[35]

Let us discuss a specific instance of conflicting grouping structure. The following melodic line has its own grouping structure – two groups of two bars (Example 1.12a). Here, one can easily hear the first two measures as one group and the second two as another group, with the syncopation slightly shifting the beginning of the second group (which would normally start on the downbeat of m. 3). The four-bar phrase therefore consists of two two-bar ideas, the second one repeating the first with slight modifications. The boundary between the two ideas expresses itself as both a caesura (a quarter rest in m. 2) and an immediate repetition of a motive. Thus the grouping structure is projected by the melodic properties of a single line.

Let us now imagine this melody hypothetically in a homophonic situation (Example 1.12b). Although the added voices do not exactly coincide rhythmically with the principal voice, they add no new grouping details, and so they remain in the structural purview of the soprano line. If, however, one adds another voice that plays the same melody shifted in time by one measure (Example 1.12c), where the two voices enter in conflicting temporal relations: the 2nd violin groups measures 2 and 3, with the expectation that measures 4 and 5 will also grouped together, while the 1st violin has the opposite grouping—mm. 1 and 2, then mm. 3 and 4. Each voice has its most active segment at the time when the other voice finds itself at rest. As a result, the phrase boundary in one part

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[35] It seems relevant here to allude to a term proposed by Koch at roughly the same time as when Mozart composed his *Haydn* quartets: *Ruhepunkt des Geistes*. By this, Koch means a perceived, but not literally present, rest or caesura between two adjacent phrases, a kind of perceptual pause, without any notated pause in the actual music. Heinrich Christoph Koch, *The Mechanical Rules of Melody, Sections 3 and 4*, trans. Nancy Kovaleff Baker (New Haven: Yale University Press, 1983), 1.

conflicts with that in the other; the beginning of a group is found at different temporal points in two different voices. For this reason, the grouping structure becomes obscured, and a loose formal situation results. This conflicting grouping structure also manifests the typical "flow" of polyphonic texture, the uninterrupted motion, provided precisely by means of avoiding grouping boundaries in all voices at the same time. The real passage has two additional voices set against the ones we have been considering, and these additional voices add to the 'confusion' of grouping structure by having no caesuras and by being in quasi-imitative relations to each other (Example 1.12d.)

Looking once again at the two-voice imitative example (Example 1.12c), one can also find, in addition to grouping conflict, a hypermetric conflict. If, for instance we decide to consider the first measure in a two-measure group as metrically strong, we will hear that the upper voice displays two accents, in mm. 1 and 3, while the lower voice has the opposite accentuation: mm. 2 and 4. Such a metric conflict does not change even if we hear the accent on the second measure of a group, following, for instance, Riemann's view of end-accented measures.[36] In this case, the even measures are accented by the upper voice, while the lower voice puts accents on the odd measures, and thus a metrical conflict between the voices continues to obtain. Using Joel Lester's distinction between various metric levels, we can speak of this conflict being produced on the level of the dotted half notes: the upper voice groups these notes beginning in m. 1, while the lower voice begins in m. 2.

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[36] William Caplin, "Theories of Musical Rhythm in the Eighteenth and Nineteenth Centuries," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 687.

This passage is an exemplary instance of an overlapping imitation that blurs the temporal boundaries of phrases and thus obscures the articulation of grouping structure. Of course, the texture does not always produce a conflict of two such distinct structural 'streams'; in many cases, the grouping structure of each voice as well as their polyphonic combination is less straight-forward than here. But the excerpt demonstrates the principle of conflicts created by imitative texture in general. This principle is used very extensively by Mozart to create loose formal structures, as we will see in many instances below.

In contrast to polyphony that is imitative, non-imitative polyphony's potential for creating similar temporal conflicts is much weaker. One finds instances of a non-imitative counter-melody added to an earlier sounded melody without breaking or blurring that melody's grouping structure, as in Example 1.13. Here, the 2nd violin plays the 'leading' line, derived from the contrasting idea of the trio's opening hybrid theme. The line, starting at m. 10, forms two groups of two bars, with an additional bar at the end, and so has a rather stable grouping and metric structure. The 1st violin adds a different motive above the leading line, but the motive does not break the 2+2 grouping structure, even though the two lines differ from each other rhythmically. The added line of the 1st violin serves to ornament the main line, rather than creating instability or asymmetry. One can see a similar situation in Example 1.7, where the upper textural layer (the violins) do not bring any changes to the lower layer's two-measure groups.

The relationship between texture and form can be summarized graphically as follows:

TEXTURE → GROUPING STRUCTURE → FORM

Certain types of texture help to project meter and grouping structure or, on the contrary, to obscure them, as is the case with imitative texture; grouping structure, along with other

musical aspects such as harmony and motivic content, serves to build formal processes and thus to create formal structures. The influence of texture on form is therefore mediated by meter and grouping structure.

Apart from the grouping-structure side of the problem, two other musical dimensions interest us in connection with polyphonic texture as a loosening technique: one lies in the sphere of harmony, the other in the sphere of rhetoric. With regard to harmony, imitative polyphony offers more loosening potential than non-imitative polyphony because the former are especially suited to be used with sequential progressions, which, by definition, is a principal harmonic means for loosening formal structure.[37] Since sequences necessarily involve a repetition, they readily accommodate imitations, which also bring about immediate repetitions. In particular, imitative entrances at the fourth or fifth sometimes occur in a circle-of-fifth sequences. In some cases, such entrances form a canonic sequence, as in Example 1.14), where the sequence in the outer voices enhances the harmonic and metric instability frequently found in a subordinate theme. At times, imitative entrances delineate the main points of a modulatory process, as in Example 1.15, where the entry of each voice marks a new harmony in the modulation: 2nd violin (the minor version of the tonic, m.16), viola (pre-dominant of the new key area of C major, m. 18), and cello and 1st violin (dominant of C major, mm. 10 and 12).

Another aspect regarding the texture–form relationship involves the rhetorical nature of polyphonic texture. The more polyphonic and specifically imitative elements a passage displays, the more it projects dramatic power, a sense of direction, emotional intensity,

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[37] Returning once more to Examples 1.12b and d, we find a sequential progression there, the ascending 5-6 chromatic sequence labelled underneath the score.

and forward drive.[38] This intensity results from temporal conflicts (grouping-structure, metrical, or hypermetrical) as well as from a certain melody occurring not once, but two or more times, each connected tightly with the others in time. The melody is therefore "insisted upon" by all the voices, while the overlapping of the voices, in the case of imitative texture, suggests urgency, the need of every voice to "jump in" and "say" the same thing before the other one finishes. Development sections of sonata-form movements are good examples of this characteristic, but virtually any looser formal region of any formal type displays this quality.

Texture and formal functions

In the passage shown in Example 1.12d, the imitations are accompanied by other musical processes, such as sequential harmonies, fragmentation, fast surface rhythms, as well as phrase deviation techniques such as extensions and expansions. All of these aspects relate to one formal category: continuation function.[39] Indeed, imitations, and to a lesser degree non-imitative passages, frequently appear in continuations. If we now look at the above examined passage in a larger context (Example 1.16), it appears to be an expanded continuation within a sentence form. The first part of this form, a presentation

[38] Interestingly, Brent Auerbach describes the same effect produced by polyphonic texture, particularly *tiered polyphony*, his own term for a specific textural type in the piano music of Brahms ("Tiered polyphony and its role in the piano music of Johannes Brahms," presented at the annual meeting of the Society for Music Theory, 2008). Although chronologically and stylistically this music is quite far removed from Mozart, polyphony seems to play the same role of producing powerful forward motion, "extreme drive and inexorability," in both cases. Perhaps it is plausible to argue that some textural phenomena, such as polyphony, retain their rhetorical, and maybe also structural, functions in the music of different eras.

[39] See Caplin, *Classical Form*, 41–42 for more detailed discussion of continuational characteristics.

in mm. 45–48 presents much more symmetry (2+2), and so is more tight-knit than the subsequent thirteen measures of the extended continuation.[40]

But polyphonic passages, of course, do not occur exclusively in continuations. Rather, continuations are an option within a larger category: medial and concluding formal functions, which, according to Caplin's theory, are characterized by loose organization. Indeed, an analysis of the quartets shows that polyphonic elements prove to be more typical for medial functions than for any other functional areas, a generalization that extends to many levels of the formal hierarchy, such as continuations (at the phrase level), transitions (at the thematic level), and developments (at the full-movement level).

Let us examine a few more cases of polyphony in medial regions. As has been mentioned above, at the phrase level we find many such cases in continuations phrases, such as in Example 1.17. The beginning of this transition, an eight-bar presentation (mm. 36–43), consists of a repeated four-bar compound basic idea, where all the voices perfectly coincide rhythmically. The following measure (m. 44) abruptly brings an imitative texture, with its characteristic disruption of grouping. This example is most representative of how imitative passages create instability in a medial phrase. In some cases, moreover, imitative polyphony brings about a fragmentation process, which also serves as one of the defining characteristics of a continuation. We can look back at Example 1.16 to see how the two inner voices create a conflict due to imitative texture. Here, the melody of a single voice (either 2nd violin or viola, mm. 49ff.) groups measures

[40] We can see mm. 45–48 as a presentation because it serves as the initial phrase, it prolongs the tonic, and it contains repetition of the basic idea, a repetition involving two upper voices in imitation. I will later discuss similar cases as *imitative presentations*.

by two; however, since the group starts at a different point in time in each individual voice, the ear can perceive every measure, even or odd, as a new group. Therefore, the imitative combination suggests fragmentation into one-measure units, each one of which is shorter than the grouping of an individual voice.

Example 1.18 offers us another instance of how imitation can create perceivable fragmentation in a continuation phrase. Here, the continuation starts in m. 49 with the 1st violin melodically dominating and the 2nd violin gradually emerging as a melodically important voice: a tiny imitation is inserted in m. 50, and a longer imitative passage follows in mm. 51–52. The two voices again suggest fragmentation: it is possible to hear every quarter beat as a new group, since each beat starts a new group in one of the two voices.

At the theme level, the medial formal region most often associated with polyphony is the transition. The transitions of K. 387/i, K. 465/i, K. 428/ii all display imitative texture. Since Chapter 2 will devote special attention to polyphony in medial theme functions, I will not discuss these cases here, but rather will turn to other, non-medial formal functions and their relation to polyphony. Among concluding functions, a subordinate theme frequently contains both loose characteristics and polyphony.[41] The first-movement subordinate themes from K, 465/i, K. 428/iv, and many others (to be analyzed in Chapter 2) all contain significant polyphonic elements. Conversely, a concluding *phrase* function, i.e. the cadential function, seems to have less inclination towards

[41] The three main formal regions of a sonata exposition are interpreted by Caplin in form-functional terms as follows: main theme = beginning, transition = middle, subordinate theme = end. Therefore, the subordinate theme assumes the concluding function within the entire exposition. Caplin, "What Are Formal Functions?" 23–25.

polyphony and loose structure. One of the reasons for the rare appearance of polyphony in cadential phrases is perhaps the prevalence in that function of motivic liquidation, the process of eliminating the motivic materials; the use of polyphony, especially imitative, in a cadential function would emphasize the motivic materials of a musical passage by virtue of repeating the motives, rather than liquidating them, and so this textural feature is inappropriate to the function.

Finally, an initiating function is the least likely candidate to feature polyphony. At the theme level, very few opening themes (main themes) contain polyphonic texture. If they do, then the polyphony is not usually introduced at the beginning of the theme, but rather later on, as in Example 1.5, where the consequent, not the antecedent, has polyphonic elements. The main theme's need for stability makes polyphonic texture a unsuitable technique. In phrase-level initiating regions, however, polyphony occurs more often, particularly in presentation-like phrases. I have chosen to term this kind of presentation an *imitative presentation*, a topic to which I turn next.

Imitative presentation

As defined by Caplin, a *presentation* phrase consists of a two-bar *basic idea* and its immediate repetition, often with harmonic and/or melodic modifications.[42] In the quartets, many repetitions are performed not by repeating the idea in the same voice (as usually happens in piano sonatas, for example), but in different voices, with an overlap between one voice and the next. The result is an overlapping imitation, usually involving three or four voices. The required repetition of the idea, therefore, occurs in the different

[42] Caplin, *Classical Form*, 35.

voices of the polyphonic texture, rather than in the same voice. For example, one can compare a normative, non-polyphonic presentation in Example 1.19) where the upper voice plays a melodic idea (in this case, a compound basic idea) twice, with an imitative presentation in Example 1.20) where an idea is played once in every part of the texture.

Let us examine this last Example, K. 465/i, Transition in more detail as a representative case of an imitative presentation. Here, as in many imitative presentations, the voices enter in a strictly ascending order, from lowest to highest. (Another often employed option is the strictly descending order.) A two-bar idea is presented in the cello, then imitated at the superior fifth by viola and 2nd violin, and finally at the superior sixth (in relation to the immediately preceding 2nd violin entry) by the 1st violin; the time interval between each pair of adjacent entries from the preceding is one measure. Having entered, each voice continues to sound and to provide harmonic context for the succeeding entries. As is characteristic for imitative texture in general, this passage presents a fairly obscure grouping structure: one cannot tell where the phrase boundaries are, though each individual voice has its own clear grouping structure. Also characteristic for imitative organization, the excerpt yields a strong sense of flow, forward motion, and continuity. Even the boundary of the continuation phrase is blurred: the imitations of the presentation 'flow into' the continuation, with its highly active, polyphonically developed texture.

The determining feature of an imitative presentation, as opposed to a more normative homophonic presentation, is the absence of a clearly perceived boundary between the basic idea and its repetition, which in its turn stems from the imitative polyphony's obscured grouping structure. For this reason, the formal organization of an imitative

presentation is always much looser than that of a usual presentation. Imitative presentation is among the more effective loosening devices in the quartets, and therefore appears only in those regions that require formal instability, i.e. subordinate theme. For a theme that 'needs' to be loosely organized, an imitative presentation is a powerful means of achieving this goal, for if an initial phrase (which is normally more tight-knit and homophonic than what follows) is already polyphonic, it will strongly indicates the theme's overall loosened character.[43] Thus, none of the *main* themes in the entire collection of *Haydn* quartets feature an imitative presentation, for this would create too much instability for the very opening of the full-movement form.

The number of imitative presentations is very large in the *Haydn* quartets: practically every movement contains more than one such presentation. In addition to transitions and subordinate themes, they appear often in development sections. As it will be shown further, imitative presentations frequently serve to reuse previously heard material in order to set that material in a more polyphonically elaborated context. This logic, suited for transitions and subordinate themes that develop main-theme materials, also works very well for developments, which use the material from their preceding expositions.

One aspect of the imitative presentation that deserves special treatment is harmony. Caplin defines a presentation phrase as prolonging tonic harmony. Therefore, even if a presentation is modified by means of polyphonic texture, the requirement for it to prolong tonic remains in effect; this harmony is necessary to support the initiating quality of this function, regardless of what textural techniques are brought to bear. Thus in example

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[43] Many examples of this technique will be presented in Chapter 2.

1.20, one finds tonic harmony (C major) at least until the middle of m. 47, which allows one to speak of this excerpt as a variant of the presentation phrase type.

In some instances, however, textural features similar to an imitative presentation occur in the absence of tonic prolongation, as in Example 1.21. Here, the contrasting middle starts with a four-bar phrase (mm. 26–29); the voices come in imitatively, but the harmony does not conform to the tonic-prolongational nature of presentation; we find there dominant harmony with a resolution to a temporary tonic (the C minor chord in m. 9). For reasons of harmony, therefore, we cannot call this passage an imitative presentation. Nevertheless, its textural features are unambiguously present, and the phrase serves as the beginning of a larger unit (the contrasting middle). Perhaps, in such cases one might speak of an imitative initiating phrase or a harmonically transformed imitative presentation.

The slow introduction in Example 1.22, the famous passage that gave the whole quartet its name "Dissonance," represents an interesting case of an imitative presentation. Here, both the first and the second statements of the 4-bar c.b.i. (mm. 1–8) feature an imitative presentation, the imitated melody being a descending chromatic line with a subsequent ascent. Harmonically, each of the two phrases starts with a chord that can be heard as a local tonic (C minor in m.1 and Bb minor in m.5), but that is soon abandoned; nonetheless, we still hear enough harmonic stability to call the phrases presentations. Thus the first eight bars of the introduction is a presentation consisting of two statements of an idea, each of which, in turn, is built as a four-bar imitative presentation. Such a hierarchy of presentations is a highly untypical, perhaps even unique. That it is not found in any other expositional regions of the quartets probably results from two factors: this

structure is too unstable (it has two long phrases in a row with a blurred grouping structure) and it is too unconventional. This opening unit is then followed by an eight-bar continuation phrase (mm. 9–16) featuring a dense, strongly polyphonic texture and extensive imitations. As a result, we have a rather symmetrical 16-measure structure (including a short post-cadential standing on V), one that is significantly loosened by the use of imitative texture and the chromatic harmony.

Texture and motivic content: polyphony as a means of contrast

This section will relate issues of polyphony and loose organization to those of motivic content. It will then propose the concept of a *contrast pair* and will put contrast pairs into categories on the basis of two aspects: the degree of motivic relatedness of the two sections that form a pair and the temporal proximity of those two sections. The pairs will also be classified according to the hierarchical levels of form: phrase pairs and theme pairs.

In the preceding section, we have already seen instances of polyphonic elements added to material that has been sounded earlier without these elements. In fact, this device appears to be used quite extensively in the quartets. In most cases, the material is first stated in a tight-knit formal context and in more or less homophonic texture; it then recurs later as significantly altered, both formally and texturally. With the second occurrence, the material thus acquires a looser character in formal terms; in textural terms, it receives more melodic elaboration of parts and hence polyphonic properties.

We can thus see that the following situation often arises: two formal regions of a movement display similar thematic material but different formal organization and

texture.[44] The thematic similarity provides a connection, a unifying element, between the two regions, while the textural difference gives them contrast. I will refer to such pairs as *contrast pairs*. A contrast pair is a group of two formal sections that display the same or similar motivic material and that brings the textural opposition non-polyphonic/polyphonic. The standard scheme of a contrast pair is as follows:

First appearance of material: non-polyphonic texture, tight-knit form, initial function

Second appearance of material: polyphonic texture, looser form, medial or concluding function

We can thus see that the notion of contrast pair embraces four musical aspects: motivic material, texture, internal formal organization of sections, and formal functionality. It must be emphasized that, in relation to formal initiation, *motivic initiation* is also very important; that is, the first constituent of a contrast pair introduces *new* melodic material in a structurally and texturally 'simple' way, while the second constituent develops the material by giving it more textural and formal complexity. Since the polyphonic member repeats the earlier material, the repetition, in order not to be stagnant or boring, needs to *intensify,* to *develop* the previously sounded melodic

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[44] A similar idea is found in Trimmer's "Texture and Sonata Form." Among other examples, she provides several instances of a reused theme with more polyphonic elements in the second occurrence (what I have termed contrast pair) and quotes K. 464/i (main theme and transition) to illustrate this. This example is, of course, one of the most obvious ones among many others. While analyzing the quartets, I came to the idea of contrast pair independently. Although my general idea of such pairs is close to Trimmer's, there are several important differences. First, I link the thematic similarity and textural contrast to Caplin's form-functional analytical method. Second, the idea is by no means fundamental to Trimmer's work; in fact, she states this idea in the middle of a paragraph. Third, she puts the heaviest emphasis on textural types, whereas I focus on how texture, alongside other musical aspects, serves to build a *loose* formal organization– a concept that has not received much analytical attention. And last of all, Trimmer mentions only those pairs in which one member directly follows the other; in other words, she does not recognize the possibility of non-adjacent contrast pairs.

material, and this is the purpose of introducing polyphony, among other loosening techniques.

With regard to formal hierarchy, a contrast pair may involve two phrase functions as well as two thematic functions. At the phrase level, we can find an opposition between a presentation and a continuation, of which several instances have been discussed above (Example 1.16 is again a representative instance), between an antecedent and a consequent, or an exposition and a contrasting middle (of a small ternary or binary). At the thematic level, the most frequently found contrast pair involves a main theme and a transition. Other instances display main and subordinate themes, or even first and second subordinate themes. Since the following chapter will be entirely devoted to contrast pairs, I will not give detailed examples of them here. The largest-scale pair is, of course, exposition and development, with their normative opposition of standardized formal structure in the exposition and less formal predictability (and more polyphony) in the development. Since the opposition of exposition and development is obvious and has been discussed extensively in the musicological literature, this type of pair will not concern us here. Instead, we will focus on phrase-functional and theme-functional contrast pairs.

Since the loosening influence of imitative texture is usually stronger than that of non-imitative, the polyphonic member of a contrast pair contains texture that is imitative more often than non-imitative. The formal and metrical contrast between the sections involved is created primarily by imitative technique. Perhaps for this reason, when new motivic material occurs immediately in polyphonic texture (without a prior homophonic statement, which happens rather rarely, almost to the point of calling such instances

exceptions), this texture is always non-imitative. With the exception of the introduction of the 'Dissonance' quartet (Example 1.22), almost no significant thematic material features imitations in its first occurrence in the movement.

Let us now set up some aspects of classification of contrast pairs. How do we perceive contrast, and which other musical forces help project this perception? It seems that the degree of contrast perceived in a contrast pair depends on two aspects: (1) the closeness of motivic relation between the two formal sections of a pair and (2) on the temporal proximity of these two sections.

First of all, to hear contrast, one needs a unifying element, something that is *the same* in both instances (especially similar motives); otherwise the two sections would be heard as simply *different*, rather than contrasting. Motivic relatedness, just like the notion of polyphonic and non-polyphonic texture, is hard to define; the judgement is ultimately always subjective. Is, for example, the closing section in the quartet K. 428/i (Example 1.23a, 2nd violin) a melodic inversion of the chromatic line from mm. 3–6 in the main theme (example 1.23b)? If yes, the main theme and the closing section in this movement should be considered a contrast pair; if not, the closing section is an exceptional case of new material that is imitatively introduced. Nevertheless, motivic relatedness is fully explicit in many cases, and they have the potential to imply textural and form-structural contrast in the strongest way. When the ear clearly recognizes a melody it already heard, it is easier to perceive the contrast: it is the same tune, but now it is set in a different way (polyphonically, for example). Such is the case in the Example 1.24, where the transition (particularly its beginning, mm. 11–13) uses the unchanged, readily recognizable basic

idea of the main theme (mm. 1–2) (see the detailed analysis of this pair in Chapter 2 in connection with Example 2.1.)

With regard to temporal proximity, contrast pairs fall into two categories: adjacent and non-adjacent. In adjacent pairs, the two formal sections involved directly follow one another; this group includes pairs such as presentation–continuation, antecedent–consequent, or exposition–contrasting middle on the phrase level, as well as main theme-transition and subordinate themes 1–2 at theme level. In non-adjacent pairs, the sections are separated by one or more intervening sections and thus appear further from each other in time. Pairs such as main theme–subordinate , exposition–recapitulation (in ternaries), or main theme–closing section constitute this group. One should note that adjacency and non-adjacency of pairs can be referred to strictly at a single hierarchical level. For example, if we speak of a main theme and a transition, this is a pair adjacent at the theme level, even though some non-adjacent phrase-level pairs may be included in it.

In adjacent pairs, the motivic similarity and textural/form-structural contrast between the two sections is more easily perceptible. The ear, having just heard some material, immediately hears it again in the following section, which facilitates perceiving the new, altered textural aspects of this material in the second member of the pair. Some large groups of pairs, for instance main theme–transition in sonata-form movements or exposition–contrasting middle in small binaries and ternaries, belong to the adjacent category. In most of these cases, as will be shown later, the motivic connection between the two sections is fairly obvious, which again supports the composer's care for the contrast to be clearly heard.

* * *

To summarize, we have seen that the relation between texture and form involves the issues of meter, grouping structure, and, to some extent, motivic content, as well as the concept of tight-knit and loose formal organization. We have classified polyphonic textures into two main groups: imitative and non-imitative. We have related the textural, and specifically polyphonic, types to form by showing that polyphony promotes loose organization of form by obscuring metric and grouping structure. Consequently, polyphony typically appears in medial formal regions of both the phrase and theme levels in a formal hierarchy. Finally, we have discussed formal and textural questions in relation to motivic content and have proposed the notion of contrast pair in order to compare sections of music that display similar material and therefore show the textural and form-structural contrast with much clarity. In the next chapter, we will examine specific instances of contrast pairs at various hierarchical levels of form.

CHAPTER 2: Contrast pairs in large formal types

A contrast pair normally involves two formal sections, one of which displays relatively tight-knit form and little polyphonic interest, while the other contains looser formal characteristics and more polyphonic elements. This chapter will present analyses of contrast pairs at two different hierarchical levels: the phrase level and the theme level. In some cases, only one of these levels are discussed. Others examples exhibit the contrast-pair relation at two different levels simultaneously. Such pairs will be termed *embedded pairs*.

The movements to be addressed here are those in which one can unambiguously distinguish the phrase level from the theme level; therefore, my primary goal is to analyze movements in sonata, rondo, and large ternary forms. I will discuss first movements, slow movements (except one that is written as a variation cycle, K. 464/iii), and finales (also excluding the variation movement K. 421/iv.) One of the minuets, K. 387/ii, also falls into this category, because its form fits into the sonata scheme. Other minuets, however, are excluded from this chapter because, as we will see in the next chapter, minuets frequently exhibit phrase-functional and theme-functional characteristics at the same level. Hence, embedded pairs cannot arise in most of the minuets.

Many, though not all, of the pairs I will discuss involve a main theme of a movement and another theme of a looser nature, with smaller-level pairs embedded within this large pair. The analyses are arranged in the following order: first, the most "typical" pairs, that is the pairs adjacent at the theme level: main theme–transition, subordinate theme 1–subordinate theme 2, and a less typical example of transition–subordinate theme, particularly interesting because both members of the pair display loose character, and

therefore the normally requisite "stable" member is missing. I then turn to contrast groups that involve three units instead of two: main theme–transition–subordinate theme, the so-called monothematic movements. I also discuss a few non-adjacent contrast pairs and conclude with the rare, but important, use of polyphony in main themes.

Contrast pairs adjacent at the theme level

This category of theme contrast pairs is the largest of all. Its frequent occurrence probably results from the adjacency of the pair members, which, as discussed in Chapter 1, contributes toward the textural and formal contrast being easily heard. The pair also displays a strong structural contrast due to the first member, the main theme, being in most instances the normatively tight-knit and metrically stable member. It introduces motivic material that has not been heard before, presents it in a generally homophonic way, and allows the transition, which follows the main theme directly, to develop the material by applying polyphonic elements to it.

Example 2.1, one of the most obvious cases of a contrast pair, permits us to trace the textural and formal contrast in a fairly straight-forward way. The main theme, a hybrid type, starts with a four-measure compound basic idea, presented in a chorale-like texture with the 1st violin playing the leading melody of the theme and the other voices articulating a clear harmonic progression. The following continuation phrase abruptly changes the texture, which now becomes much thinner and includes elements of imitation: a short motive in the viola (m. 5) is restated, with slight changes, in the 2nd violin (m. 6). Although the imitations are not overlapping, the change of texture and its thinner quality make a striking contrast relative to the opening of the theme. The

imitative moment coincides with the fragmentation process: the grouping structure is 1+1, as opposed to 2+2 in the compound basic idea. The subsequent cadential phrase (mm. 7–8) brings a deceptive cadence, followed by an authentic cadence in m. 10.

As we see, apart from the little cadential extension at the end, the main theme represents a normative tight-knit theme type, with the textural opposition between the chorale-like compound basic idea and a more whimsical continuation with fragmentation. The opposition is then replicated on another hierarchical level: that of main theme and transition. The transition begins with the main theme's basic idea stated in the 2nd violin, while the 1st violin imitates the melody at the one-measure time interval, creating an overlapping imitation. The result is an imitative presentation: two statements of the basic idea, instead of following one after the other and thus forming a four-measure phrase, are compressed into three measure, with the second statement overlapping in time with the first.[45]

A loose situation is thus immediately created by the phrase compression, the grouping structure conflict, and the imitative texture, all of which strongly set the transition in opposition to the main theme as regards formal and metric stability. The following continuation phrase augments the instability by adding imitative richness to the transition: mm. 13–14, picking up the last motive of the presentation, feature a tiny, but clearly pronounced canonic sequence (counterpoint at the octave), and produce fragmentation and harmonic instability. The transition ends with two densely polyphonic

[45] This presentation can also be viewed as an expanded b.i: the basic idea in mm. 11–12 expanded through the imitation in mm. 12–13.

passages: mm. 17–18, an imitatively repeated ascending chromatic line, and mm. 19–20, the same line in inversion, with quasi-imitative repetition.

We see that this transition re-uses the material of the main theme and puts it into a more polyphonically elaborated context of a compressed imitative presentation, a canonic sequence in the transition based on the melodic content of the main theme, and an extended continuation with imitations. This movement thus employs well the principle of contrast pair. The next two examples, from the first movements of K. 464 and K. 465, both display characteristics similar to what we have just seen. In both of them, the transition does not bring new material but instead develops that of the main theme in a polyphonic way, thus creating a contrast pair. In K. 464/i, Example 2.2, the opening theme, a 16-measure compound sentence, possesses metric clarity and a highly tight-knit form organization that is striking even for a main theme; rarely do we found such stability in the *Haydn* quartets. The opening presentation sets forth a four-bar melody played by the 1st violin, while the lower parts provide a texturally sparse, but harmonically sufficient, homorhythmic accompaniment. The only textural contrast is a unison passage in the continuation (mm. 9–12). The cadential phrase brings back the melodic dominance of the upper line.

The following transition immediately introduces contrast and instability in several interrelated dimensions: harmony, texture, and form. The basic idea (m. 17) borrowed from the main theme in the 2nd violin serves as a model to be imitated by the viola, the cello, and finally the 1st violin. This is another case of an imitative initial phrase; however, to call it a real presentation is problematic because the phrase does not prolong

tonic harmony.[46] The imitations, however, do not produce as much grouping conflict as sometimes occurs, because the time interval of imitation is consistently 2 measures, which results in a clear structure of 2+2+2+2 (mm. 17–24). Nevertheless, the "accumulative" polyphonic flow and the animated tonal motion of the passage create enough instability to generate perceivable contrast with the preceding square and homophonic main theme. The subsequent continuation, mm. 25–33, introduces new material and simultaneously a new texture: again, the 1st violin takes the lead, with the lower voices providing accompaniment, although in a more animated way than in the main theme. This change is symptomatic: since the thematic material is new (i.e., not yet been heard), it does not need to be set polyphonically or to be *developed* in relation to an earlier non-polyphonic statement. Such use of non-polyphonic texture confirms the logic alluded to in Chapter 1: the introduction of new material is normally associated with simpler textural and metric circumstances, whereas a repetition or return of the same material usually requires more textural, and hence metric and formal, complexity in order to provide contrast.

In Example 2.3, the same kind of opposition of the main theme and the transition seen in the previous examples is performed in a slightly more sophisticated way, particularly because both textural and form-structural contrast operates at various hierarchical levels: this is an example of an embedded contrast pair. The main theme, organized as a compound period, consists of two sentences, the second of which is extended. The antecedent (mm. 13–30) is a perfectly square construction of a 4-bar presentation and a 4-

[46] As mentioned earlier, the entry of each voice delineates the harmonic plan of the passage (see Chapter 1, Example 1.15,'imitative presentation' for a detailed analysis of this excerpt.)

bar continuation, ending with a half cadence. Like the earlier examples, the texture is a classic type of melody (1st violin) and accompaniment (2nd violin and viola.) The simplicity of this texture, together with the formal stability of the 8-measure sentence, aims to contrast not only with the following looser sections, but also with the preceding slow introduction, whose tonal obscurity, chromaticism, and dense polyphony differs strikingly from the light and simple main theme. (See the analysis of the slow introduction in chapter 1, Example 1.22.)

The consequent of the main theme (mm. 31–43) builds on the preceding sentential structure, but extends its continuation (mm. 35–43) by repeating fragmented segments, expanding the pre-dominant area, and adding an evaded cadence. Although this structure is looser than that of the antecedent, texture plays no substantial role in the loosening process: the extension is performed mainly through phrase-structural and harmonic (the pre-dominant harmony expanded) means. The consequent does, however, contain some polyphonic elements: the texture now consists of three distinct layers. In the presentation, the cello line, previously completely absent, enters with a highly individual and energetic line that creates a non-imitative combination with the principal melody. The cello, moreover, is partly imitated by the viola, and together the two lines add rhythmic activity at the point of greatest passivity of the upper lines (a standard polyphonic device) and of the phrase boundary (thus blurring that boundary).

As we have seen, the antecedent and the consequent form a contrast pair at the phrase level. The antecedent is tight-knit and non-polyphonic; the consequent loosens the structure and adds polyphonic density. And just as in Example 2.1, the pair is replicated on a higher level: the main theme and the transition also represent a contrast pair, while

using the same material as that found within the smaller-scale pair. As the transition's presentation has been analyzed in Chapter 1, Example 1.20, I will only add here that the transition's textural contrast with the main theme is very significant; after the presentation of the transition, the continuation follows with fragmented units that are imitated in turn (the violins in mm. 49–52). This polyphonic flow and the resulting instability of form contrast significantly with the main theme.

Having examined several instances of contrast pairs in first movements, let us move on to other movement types. K. 428/ii (Example 2.4) is a slow movement that also exhibits a main theme – transition contrast pair. In this case, however, the pair is found only at the theme level, and not at the phrase level, due to the peculiar construction of its themes. Although the movement is built as a complete sonata form, the entire form and each individual theme are significantly shorter than those in first movements. Consequently, the phrase-level structure displays less complexity, and in particular, contains no contrast pairs.

The main theme presents a five-measure construction ending with a half cadence, an antecedent-like passage extended through a sequence in mm. 2–4. With regard to texture, this main theme is quite exceptional because not a single one of its upper parts stands out as the 'main voice'. All three upper lines move in long rhythmic values and present nothing that can be heard as an individualized melody. More than anything, this texture resembles a fourth-species modal-contrapuntal combination,[47] with all of its dissonances

[47] In Fuxian counterpoint, fourth species designates combinations with syncopated rhythm and suspensions to be resolved, both consonant and dissonant (hence *syncope dissonance*, one of the crucial 18th-century concepts related to vertical dissonances.)

properly resolved and none of its voices melodically emphasizes. We may classify the texture of this excerpt as chorale style in general, due to a low degree rhythmic contrast between the voices, and more specifically as "species texture" that gives reference to historically earlier texture type.[48] One can classify this passage as written in chorale texture.

The following passage (mm. 5–10), also a five-measure structure ending with a half cadence, opens as if it were the consequent of a period, but then comes to another half cadence, followed by the subordinate theme in the key of V. So the passage appears to be a non-modulating transition, just as miniature as the main theme. Texturally, the transition starts as an imitative presentation of two bars.[49] Harmonically, however, the tonic is present only in the first bar (m. 6); therefore, one cannot properly call this passage a presentation. Instead, it is a phrase that takes the temporal position of a presentation, but assumes some continuational characteristics, such as chromatic elements and imitations.

The motive to be imitated is the 1st violin's ascending gesture from m. 2, which in the transition occurs as a tonal answer (the ascending 5th. in m. 6 and 7, instead of a fourth). This fugue-like imitation in the transition underlines the melodic importance of the main theme's upper textural layer, but it simultaneously stresses that the texture in the main theme is not as simple as it might have seemed initially. As stated in Chapter 1

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[48] A similar, though not identical textural situation is found in Beethoven's sonata *Pathetique*, op.13, finale, the interior theme, mm. 79-98. Here, we also encounter a 'species texture'; moreover, just like Mozart's quartet K. 428/ii, Beethoven's passage exsibit a variant of the fourth species, the one with dissonant suspensions. But, in contrast to Mozart, whose texture is more straight-forward, Beethoven's theme has two notated voices that do not properly resolve the dissonances and can only be interpreted as resolving only if seen as implicit three voices (the notated upper line containing two actual lines.)

[49] This is another case of a potential normal 4-measure presentation compressed into fewer measures due to the temporal overlap between the imitating voices.

("Defining polyphonic texture"), the repetition of certain material, along with its being subjected to polyphonic elaboration (such as an imitative presentation), brings additional importance to the material and allows one to consider it *motivic,* as having a real thematic role. Therefore, having heard the polyphonic passage in the transition, we can retrospectively re-assess the texture of the main theme as a non-imitative combination consisting of a slowly moving upper layer and a more rhythmically lively bass line. Such a situation falls in the slow-movement textural category discussed in Chapter 1, a slow soprano line (in this case, with two added voices) over a faster moving bass. The main theme–transition contrast pair, considered in textural terms, helps to define the texture of the main theme. Given that the main theme and the transition are roughly of the same length and that neither one displays more formal stability than the other, one can see that texture plays a leading role in distinguishing these two units.

K. 387/ii (Example 2.5) is the only minuet written in sonata form among all the *Haydn* quartets. Just as in the previous Example 2.4, the form is rather concise, perhaps because a minuet does not require as large and elaborate a structure as a first movement. The main theme and the transition also form a contrast pair here. The main theme (mm. 1–10), a hybrid with an extended contrasting idea, contains a miniature phrase-level contrast pair, contrasting idea–continuation: the contrasting idea., the "celebrated *pf* markings on alternating notes of a chromatic scale" of the 1st violin, is reiterated in the continuation (the cello part),[50] which melodically inverts the line. The 1st violin provides a short new motive above, thus forming a tiny non-imitative combination.

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[50] Sutcliffe, "Haydn, Mozart, and Their Contemporaries," 197.

The transition (mm. 11–20) opens as a consequent phrase, but proceeds as a modulating transition ending with a half cadence. The previously extended contrasting idea disappears as a section of form, but occurs as motivic material in the continuation which starts with the familiar chromatic line (2nd violin) immediately imitated by the viola; the 1st violin again adds new material in a non-imitative fashion. The passage represents an extreme case of formal loosening: in addition to a sequence, a modulation, and an extension, both the imitative and non-imitative entries of the voices in mm. 14–17 conflict with each other in their grouping (at a one-bar time interval) and rhythmically (the non-coinciding *pf* pattern—"the players agree to disagree", as Sutcliffe puts it.) In all, both the main theme and the transition exhibit polyphonic properties, but these properties are expressed in a stronger way in the transition because it, unlike the former theme, includes imitative elements. Therefore we can view the transition as the looser member of the main theme–transition contrast pair.

This passage shows several important characteristics of polyphony. First, it provides a powerful sense of forward motion and instability in the looser component of the pair, the transition. Second, it possesses a contrapuntal characteristic inherent to traditional polyphonic forms (such as fugue), namely, melodic inversion. Such an allusion to an older genre suggests a connection of the movement to the finale of the quartet, which explicitly adopts a fugal form in both the main theme and subordinate theme.

Beyond the main theme–transition type, another type of adjacent contrast pair at the theme level involves the subordinate group as part of the pair. In most of these instances, the pair is formed between two themes within the subordinate group, with the exception of one pair to be addressed individually (Example 2.9.) The pairs involving the

subordinate theme do not occur in the quartets as frequently as does the main theme – transition pair, for two main factors. First, the subordinate theme is not the very first theme in a movement. The principle of introducing new material with simple texture and stable form, i.e. motivic initiation and structural stability, is much more typical for the 'leading' (first) theme than for any other part of the form. Second, the subordinate theme, itself a broad-scale concluding function,[51] rarely displays a tight-knit form (necessary for the first component of a contrast pair), and so does not provide a sufficiently stable foundation for the second component to build its looser structure on.

Nonetheless, we find several instances where the first subordinate theme is tight-knit and the second loosens the structure. In all of these instances, the first subordinate theme introduces new material, rather than borrowing it from previous sections, and this situation supports the idea of thematic initiation being essential for constructing a contrast pair.

K. 464/i (Example 2.6), whose main theme – transition pair has already been shown in Example 3.2, sets forth another contrast pair in the Subordinate group. Subordinate theme 1 (mm. 37–45), an eight-measure hybrid – a four-measure compound basic idea followed by a four-measure consequent – is almost too simple for any formal section in these sophisticated quartets. Although the material is new, the texture strongly resembles the main theme, with the 1st violin 'singing' the melody and the other parts providing harmonic support. Even the rests in the accompanying parts fall on roughly the same points as they do in the main theme, i.e., on the measures directly preceding the end of a

[51] See Chapter 1, footnote 40, for Caplin's form-functional interpretation of the subordinate theme.

four-bar phrase. Such an analogy of textural simplicity and formal stability with the main theme suggests that further development of the subordinate theme material will be similar to that of the main theme.

Indeed, the second subordinate theme (mm. 45–61) uses the material from the first while developing it formally and texturally.[52] The first section of the theme presents the original compound basic idea, which was placed in the 1st violin in subordinate theme 1; here it comes back in the 2nd violin. Meanwhile, the 1st violin joins in with the same material a measure later, thus turning the compound basic idea into an imitative presentation formed of two voices. The rest of the voices still remain in the background. The continuation brings forth the two inner voices which imitatively develop the descending line, the material of the contrasting idea from the old c.b.i. The imitations almost create a canonic sequence, in response to the sequence formed by the two outer voices. The canonic sequence expands the pre-dominant harmony started in m. 50 and arrives at the tonic, which is also expanded in mm. 54–59, with another sequential imitative passage, again between the inner voices. The latter section finally begins to highlight the 1st violin as rhythmically much more active than the other parts. The cadential idea (mm. 60–61) confirms the upper part's domination and restores the homophonic situation that initiated the whole subordinate group.

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[52] As analyzed already in chapter 1 (see Example 1.16), this second subordinate theme demonstrates fragmentation procedures created by imitative texture. Here, however, I will emphasize the harmonic and phrase-structural features of the theme, rather than the bar-by-bar fragmentation process.

To summarize, this pair presents a formal and textural contrast between an 8-measure hybrid (subordinate theme 1, with melody-and-accompaniment texture) and a sentential structure (subordinate theme 2), which displays several important loosening characteristics: an imitative presentation and an expanded continuation, with its two imitative strands of voices that create sequential progressions and expand the pre-dominant and the tonic areas. Together the two themes form one of the most representative instances of a contrast pair in a subordinate theme group.

Example 2.7 is another slow movement, whose main theme–transition pair has already been shown (see Example 2.4), also sets forth a contrast pair within the subordinate group. Subordinate theme 1 (mm. 11–18) features an 8-measure hybrid form. The antecedent (mm. 11–14) introduces new material, which the continuation re-uses in a modified way: the descending seventh figure from the basic idea is inverted to become an ascending second in the viola and the 1st violin (mm. 15–17); the figure is then imitated at a time interval of two beats). Thus we already have here a phrase-level pair: a largely homophonic antecedent and a polyphonic continuation. To be sure, the antecedent displays some polyphonic traits, such as the rhythmic contrast between the upper line and the other voices, but these aspects are developed into a more emphasized imitative texture in the continuation.

As in many other cases (see, for example, in K. 465/i, Example 2.3), the smaller-scale pair is replicated at a larger level. The following section (mm. 19–31 of Example 2.7) continues the material of the subordinate theme's continuation. Although the subordinate theme receives cadential closure in m. 18, it nonetheless seems possible to hear the directly following unit as a new continuation of the theme. This continuation (m.19 ff.)

uses the imitative passage of the first continuation (mm. 15–18), with the two leading voices reversed: now the 1st violin comes in first and the cello imitates it. The whole passage starting with the continuation material is subjected to many loosening devices: the non-tonic beginning (a secondary dominant of IV and V), the evaded cadences in mm. 23 and 25, and the expanded cadential progression in mm. 25–31. All of these characteristics allow us to regard the first (mm. 12–18) and the second (mm. 19–31) parts of the subordinate theme as a larger-scale contrast pair, just as there appeared a smaller contrast pair embedded within the first part (between the antecedent and continuation).

One more instance of a contrast pair in the subordinate group can be seen in Example 2.8a. This rather long sonata-rondo movement contains a protracted subordinate group. The first subordinate theme (mm. 61–76) is a 16-measure period, which is repeated exactly (in mm. 77–91) with regard to the upper voice's melody, form, and harmonic plan. The only difference between the two sections of the first subordinate theme involves texture: whereas the first is strictly homophonic, the second adds the 2nd violin doubling the 1st at the inferior octave; in addition, the viola plays completely new material, a melody that enters into a strong non-imitative contrast with the upper parts. The consequent of the second section (mm. 85–91) places this new melody in the cello. The polyphonic texture of the second theme, however, exerts no influence whatsoever on the formal structure. This fact supports the idea that non-imitative polyphony's interaction with form is much weaker than that of imitative polyphony.

One might think that the addition of the counter-melody in the repeated subordinate theme is the composer's ultimate goal as regards textural manipulation of the subordinate theme. But the recapitulation continues to develop this material (see Example 2.8b), by

bringing back both of the subordinate theme sections in the same order: homophonic first, polyphonic second, and again with no substantial formal difference. Section 2, however, introduces considerable changes. First, it rearranges the voices: in the antecedent, the old 'leading' melody, doubled in thirds, appears in the inner parts, while the added contrasting line is moved to the upper voice, resulting in a contrapuntal inversion of the initial non-imitative combination. Second, the harmonic progression is altered, now bringing more shades of minor.

My final example of an adjacent theme pair is a rather rare, even exceptional case. With respect to the collection of *Haydn* quartets: the transition and the subordinate theme of K. 428/i, Example 2.9. The pair is exceptional for two reasons. First, it changes the usual order of themes in terms of their functionality and structural stability: the first member of the pair, the transition, has a medial function, and consequently does not display tight-knit form. Second, as opposed to an initial section that would normally *present* the new material in a tight-knit form at the beginning of a movement, the transition introduces the material in a way that differs from a main theme. Namely, the motive in question (the descending staccato line in the 1st violin, m. 20) appears not at the outset, but at the continuation of the transition, with a harmonic sequence typical for such circumstances. Thus, the normal quality of *motivic initiation* associated with the first component of a contrast pair is present only in a very weak form; in other words, the listener's attention is drawn more to the transition's mm. 12–15 borrowed from the main theme (which then appears to be abandoned) than to the apparently less interesting continuation phrase, which in reality proves to have more motivic importance because of the way in which it comes back and receives development in the subordinate theme.

Despite this exception circumstance, one can still find in this pair some traces of the normative opposition non-polyphonic/polyphonic. In the continuation of the transition, the descending motive sounds in a rather thin textural context, consisting only of the repetitive bass line, the modest supporting viola, and the 2nd violin, which 'answers' the main melody with short motives that do not break the prevailing metric structure. As a result, we can hear groups of one-measure units and perceive the 1st violin as texturally dominating. In contrast, the subordinate theme begins with imitations of the motive, forming a 4-measure imitative presentation (mm. 24–27), which involves all four voices. In addition to the grouping-structure conflicts produced by the imitations, the presentation, having started with the tonic (B-flat major), does not return to it, but instead moves away to a series of tonicizations (mm. 28–30) and thus flows directly into the continuation. The blurred boundary between the presentation and the continuation contributes to the loose character of the subordinate theme.

The descending motive does not disappear until the end of the theme: it comes in the bass in the continuation (mm. 28–30) and then fills the highly expanded cadential phrase (mm. 31–40), in which the harmonic passivity of the prolonged I^6 is compensated by the active motivic exchange between the voices, based on the same descending motive. The phrase ends with a string of downward imitations of this motive, producing one-bar fragments (mm. 34–36), and finally leading to a pre-dominant harmony and a simpler homophonic texture in mm. 37–38.

This texturally dense and phrase-structurally inventive subordinate theme provides a stark contrast to the much shorter transition, which, although not completely tight-knit, possesses less complexity, more textural uniformity, and less polyphony. Therefore, this

transition – subordinate theme pair exemplifies the possibility of creating the formal and textural contrast 'simple-complex' between two sections of non-initial formal functionality. Though this pair violates the rule 'initial – medial function', the contrast in the themes' internal organization is nonetheless present.

Having examined some theme-level contrast pairs, let us now look at groups of three sections, also built on the principle of reused thematic material and form-textural contrast. These groups are found in the so-called monothematic movements, those in which the subordinate theme develops the material of the main theme. Interestingly, the pair main theme–subordinate theme almost never occurs alone in the quartets: the two themes are always mediated by another, the transition. In such cases, we face three formal sections following one upon the other that employ the same material and give that material a progressively looser embodiment with each new occurrence.

Example 2.10 is one of such instances. The main theme, a compound 16-measure sentence, presents a compound basic idea that consists of two distinct ideas: a descending chromatic motive, and a double-neighbour figure. Already here one can find a polyphonic element: the 2nd violin enters in m.2 with a line contrasting to the 1st violin, which creates a little non-imitative combination ending with an imitation of the double-neighbour figure in m. 4. The imitations of this motive are caught up in the continuation and bring about fragmentation. The continuation closes with an imitation of an ascending line in the three lower voices.

Such an abundance of polyphony may seem odd for a main theme. But it is justified by two aspects: first, this is not the main theme of a *first* movement, in which case Mozart usually abstains from using too complicated polyphonic textures. A finale can, so

to speak, afford to be somewhat less stable than the first movement.[53] Second, the theme, in spite of its imitative elements, remains a tight-knit sentence, whose formal stability compensates for the instability of the texture.

In contrast, the transition shows more signs of a loose character. Its presentation (mm. 17–24) still keeps the symmetrical 8-measure structure, although the 2nd violin and the viola imitate the basic idea of the 1st violin and so add an element of an imitative presentation to the compound basic idea. The following continuation, just as in the main theme, 'catches up' the double-neighbour of the contrasting idea and imitates it in the upper voices. The resulting canonic sequence (mm. 25–28, with the motive truncated in mm. 27–28) blurs the metric grid almost to the point of complete denying a sense of downbeat. The sequence, moreover, is repeated in the lower two voices (mm. 29–32) and so creates an extension. The standing on the dominant, following a premature dominant arrival in m. 33, also features a canonic sequence formed of a tiny two-note motive imitated at the time interval of a quarter, and then further includes imitations of a short descending line.

The subordinate theme assumes an even looser character. It starts with an imitative presentation of 5 (!) bars, which functions as the basic idea of the theme's sentential design and elides with its own repetition in mm. 45–50. The five-bar structure results precisely from the imitations: the last entry of the imitated line (m. 43), which is the fourth measure of the theme, needs an extra bar to complete itself (m. 44 + downbeat of

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[53] Using the paradigm of beginning-middle-end, we can regard the finale of an instrumental cycle as fulfilling the concluding function, which does not require as much structural stability as the beginning, which in this case is the first movement.

m. 45). The continuation, rather short, consists of a two-bar combination (the familiar double-neighbour figure doubled at the inferior sixth) and its repetition in contrapuntal inversion. The subsequent expanded cadential phrase (mm. 55–61) still features the same figure in the cello part, over which the two upper parts play (forming a non-imitative combination) a diatonic version of the main theme's basic idea, an ascending line doubled in thirds. An evaded cadence in m. 64 emphasizes the highly unstable quality of this theme.

In sum, all the three themes—main, transition, and subordinate—form a succession of progressively more complex, loose, and long sections, all of which rely on the same melodic material. The motivic economy of this movement seems to counterbalance the phrase-structural and textural complexity.

Another instance of such a three-fold group based on the principle of a contrast pair appears in 387/iii, Example 2.11. As opposed to the preceding example, the motivic relationship between the three formal sections here is harder to identify and may even be heard as doubtful. Moreover, the unifying motive does not come at the outset of the main theme, but enters later in the theme. I will argue, however, in favour of this motivic relation, which unifies the three themes into a contrast group.

The main theme (mm. 1–14) constitutes an unusual hybrid form: a consequent (mm. 1-4) followed by three codettas, an expanded continuation, and a cadential phrase, also expanded.[54] The motive that interests us first arises in the codettas (mm. 5–6): the repeated note that serves as an upbeat to the next measure. The motive then recurs in the

[54] According to Caplin's definition, a consequent must end, not begin a theme; this instance seems to be an exception to this rule, for the authentic cadence clearly shows the quality of a consequent.

continuation in an imitative context, in mm. 7–9 in the cello and the 1st violin, and in mm. 10–12, where it is integrated into a more rhythmically animated line in the 2nd and the 1st violins. The imitative passage, which, as usual, blurs the boundaries of groups, coincides with the process of expansion, and together with it contributes to the loose form of this theme.

Whereas the repeated-note motive in the main theme was of only secondary importance (in that it did not appear in the antecedent), it constitutes the main material for the transition: the very first phrase of the antecedent uses this motive in the upper part. The melodically active bass line (the animated accompaniment) produces a non-imitative combination with the principal line, so the motive in question again appears in a polyphonic situation. In spite of the seemingly 'innocuous' antecedent with its tranquil non-imitative combination, the transition prepares a formal surprise: it fuses itself with subordinate theme 1, which ends with a perfect authentic cadence in the minor version (G minor) of the subordinate key (G major.) This surprise includes no textural news; to concentrate on the unusual formal and tonal gesture, Mozart minimizes complexity in all other dimensions, including texture.

Textural interest is revived with the second subordinate theme (mm. 26–42), which opens with an imitative presentation based on the repeated-note motive, this time built into a two-measure phrase played first by the 2nd violin. The presentation of an asymmetrical length of 5 measures and with the one-measure time interval of imitation established an unstable formal and metric context, one that is reinforced harmonically by the emphasis on dominant harmony, rather than on tonic. This promise of a loose structure is fulfilled in the highly extended continuation (mm. 31–42), although without

many polyphonic elements. In sum, we face the following contrast group here: a hybrid main theme features an imitative and expanded continuation, which employs the repeated-note motive. The motive then comes back in the non-imitative antecedent of the transition fused with subordinate theme 1, and finally returns again in the imitative presentation of subordinate theme 2.

Contrast pairs non-adjacent at the theme level

The analyses presented thus far exemplify how formal and textural contrast is manifested in adjacent contrast pairs. Most of the theme-level pairs included the main theme as the first, the most stable, the least polyphonic, and the thematically initiating constituent; only in a few instances was this function given to the first subordinate theme or to the transition. Moreover, some of these contrast pairs contained smaller-scale pairs on the phrase-level. Such a hierarchy of juxtaposed units, contrasted by means of formal and textural organization, underlines the units' commonality of melodic materials and their differences with regard to structure. I will now present several instances of a rarer category—non-adjacent contrast pairs on the theme level. Some of these instances are limited to a sonata exposition, as were all of the adjacent pairs; some transcend this limit and involve both the exposition and the recapitulation. Most of the examples that I will discuss include the main theme as the first constituent of the pair. This fact implies the 'fragility' of the non-adjacent pairs, their being on the verge of 'falling apart' due to the intervening material between the two members. This fragility has to be compensated by the stability of at least one member, the first one, which therefore is usually a main theme.

The first movement of the quartet K. 428/i, which provides exceptionally rich analytical material (as already discussed in Example 2.9), displays two non-adjacent contrast pairs. The first of them consists of the main theme in the exposition and its return in the recapitulation (Example 2.12). The main theme (mm. 1–12) constitutes a hybrid theme; its compound basic idea is a four-measure line played by all four instruments in unison, while the continuation sets forth a non-imitative 'dialogue' between the violins, ending with an imperfect cadence (m. 8), after which the continuation is repeated and closes with a perfect cadence (m. 12.)[55]

It can seem that the most prominent melodic feature of this main theme is its initial motive, the octave ascent with a subsequent tritone descending leap, certainly a bright and memorable melodic gesture. Another feature of the theme, however, attracts our attention as participating in a formal and textural play: the 2nd violin's motive in m.8 serves as an ornament, an additional figure to fill in the rest in the other voices. Within the exposition, this motive can seem almost odd, redundant, and unnecessary, because it never sounds again. Given its textural solo position, which strongly attracts our attention, the motive's absence for many subsequent measures can appear surprising. A look at the recapitulation, however, reveals Mozart's hidden intention. The main theme, having

[55] The main theme and the transition could be considered a contrast pair, since the transition re-uses the material of the main theme's c.b.i. and puts it in a new textural situation: it harmonizes the melody and gives it a full four-voice texture. There are, however, a few aspects that refute such a view of the two themes. First, the textural contrast is not that between homophony and polyphony. Second, the harmonized statement of the melody does not contribute substantially to the transition's loose character, except that this statement serves as the first of the two presentations of the transition, which is certainly a sign of functional redundancy and thus of loose organization.

come to the imperfect authentic cadence in its 8th measure, states the motive and suddenly imitates it in the two lower voices. This notably intense canonic moment not only justifies the 'oddity' of the motive in the exposition, but also creates a new, looser formal situation: the canonic passage serves simultaneously as a codetta after the imperfect cadence and as the beginning of the repeated continuation in mm. 110–113. The entire continuation becomes longer due to this inserted imitative passage and so acquires a looser character than it had in the exposition.

Another non-adjacent pair, Example 2.13, connecting the exposition and the recapitulation in this movement involves the transition theme. In the exposition, the transition comprises a compound basic idea and an extended continuation (see Example 2.9, m. 12 ff.) In the recapitulation (see Example 2.13), the same theme loses part of its continuation and so becomes more functionally efficient; at the same time, however, it treats the continuational material (taken from mm. 20–22) polyphonically: the old material in the 1st violin is supplemented with a quasi-imitative cello part and contrasted with a new sequential line in the viola. Thus this pair presents a curious situation: with regard to texture, the second member is more polyphonic, as is usually the case; with regard to form, however, it has more tight-knit qualities than the first member. One can therefore consider the pair as reversed in terms of form-structural opposition (i.e., the looser member appears first), but normal in terms of texture. The ability of both members of this pair to possess loose characteristics springs in part from their both being a transition, an inherently loose formal unit.

My last example of a theme-level contrast pair is a non-adjacent pair within the exposition of K. 387/ii: main theme and subordinate theme 2, Example 2.14. The main

theme has already been discussed in relation to the transition (see Example 2.5). As we have seen, the main theme's chromatic line served as the basis for building the relation between the two themes. The relation between the main theme and the subordinate theme 2 is built on the same basis. The ascending chromatic line from the antecedent of the main theme returns in the basic idea of subordinate theme 2 (mm. 29–36). Here, however, the line's melodic profile is different: it is melodically inverted and given shorter note values. Moreover, the line comes at the end of the basic idea, so the independence of the chromatic motive can be difficult to hear. Nevertheless, I consider the motive identifiable, particularly because the main theme itself has already presented the chromatic line in inversion in the consequent. The main theme's ascending occurrence of the motive helps us to hear subordinate theme also as a modification of the chromatic line.

With regard to formal organization, the pair main theme–subordinate theme 2 is an instance of a *reversed* contrast pair: whereas the main theme displays a hybrid form with an extended contrasting idea, the subordinate theme 2 presents a perfectly tight-knit sentence. Although this sentence has some elements of instability, such as beginning with a tonicization of vi, the clear articulation of meter and a symmetrically eight-measure phrase structure create a sufficiently stable theme. As usually happens, a tight-knit form is accompanied by a relatively simple texture with almost no sign of polyphony in it, whereas the main theme includes a non-imitative moment in the continuation. Overall, the two themes—main and subordinate—form a reversed, non-adjacent contrast pair, a rare type of relationship between two themes in the quartets, although there are other examples outside the current study.

In all of the analyses given above, we have looked at many instances of polyphony that create, or contribute to, loose formal organization. In accordance with the norms of classical form, most of the examples of polyphonic texture are found in medial formal regions. One finds, however, some instances of polyphony in initial formal regions, e.g., in main themes of full movements, although such cases seldom happen due to the main theme's tendency to be more stable than other formal regions.

In general, two conditions seem to be required for polyphonic texture to appear in the main theme of a movement. First, the polyphony in most cases will belong to the non-imitative category. As has been shown more than once, imitations influence metric, phrase-structural, and harmonic organization far stronger than non-imitative textures, which are therefore more acceptable for an opening theme. Second, if polyphonic elements are found in a main theme, they are rarely associated with the initial phrase function of the theme. The presentation or antecedent of a main theme almost never includes polyphonic texture, whereas other themes, such as a transition or a subordinate theme, may very well begin directly with an imitative presentation or with other polyphonic events, especially if they use motivic material that has been introduced earlier.

Some examples of polyphony in main themes have already been presented, among them the main theme of K. 387/ii (Example 2.5) and of K. 428/i (Example 2.9), both of which include non-imitative moments in their continuation phrases. One movement, however, deserves special attention with regard to polyphony in the main theme: K. 387/iv (Example 2.15). This quartet is famous for its fugal finale. Mozart was not the only 18th-century composer who included fugal movements, particularly finales, in string

quartets; in fact, this tradition originated at the very earliest phrase of the quartet's existence. One finds fugal sections or full fugal movements in late 18th-century Viennese composers such as Boccherini, Vanhal, Gassmann, Ordonez, Albrechtsberger and others, as well as Haydn and Mozart.[56] The explicitly polyphonic movements emphasize the intellectual, 'learnt' style of the Viennese string quartet.[57] As Sadie notes, however, complete fugues differ substantially from fugues (or fugatos) included in sonata movements.[58] One finds the latter case in K. 387/iv.

The movement exhibits a sonata form, in which each of the major thematic groups, main and subordinate, is built as a fugal exposition. Due to this inherently non-homophonic principle, both themes lose the normal characteristics of Classical theme types; they do not correspond to any type of period, sentence, or hybrid form. The main theme includes four entries of the four-note subject; as soon as the last entry comes to its end (viola, mm. 13–16), a little melodic tail leads to an imperfect authentic cadence, followed by a homophonic closing section of the theme. The transition uses imitative texture as well, but it does not create any standard polyphonic form such as fugue (with its immediate sense of "subject/answer" alternations). Only the subordinate theme (mm. 52–91, Example 2.15b) returns to the fugal nature of the main theme.

Although the main and the subordinate themes do not conform to any Classical theme types, one can consider them a special kind of a contrast pair. Several features support this idea. First, the subordinate theme, after the four statements of its own new subject

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[56] Eisen, "Mozart's Chamber Music"; Kirkendale, *Fugue and Fugato*; Parker, *The String Quartet*.
[57] Parker states that Koch, in his *Musikalisches Lexikon*, even argues that "a strict quartet must be in the fugal style."
[58] Sadie, "Mozart, Bach and Counterpoint," 24.

(mm. 52–67), brings back the subject of the main theme; so the two themes are motivically related. Second, the use of the main-theme material in the subordinate forms a double fugue.[59] In m. 73 the two tonal answers of the main theme and subordinate theme's subject are combined into a single combination, followed by several repetitions, which include invertible counterpoint.

Compared with a fugue with a single subject, we can view a double fugue as more complex, more contrapuntally intense, as well as a less common and less predictable formal type, in the same way that a loosely organized Classical theme is more complex and less predictable than a tight-knit one. Therefore, although Mozart uses here the old-fashioned Baroque fugal elements and an explicitly polyphonic texture, he retains an important feature of his more 'modern', inherently Classical style: he retains the logic of building two formal units out of the same material while contrasting them by formal-structural means. For this reason, it seems plausible to regard the main and subordinate themes of K. 387/iv as a non-adjacent contrast pair.[60]

The use of the fugal passages in a sonata movement offers a rare opportunity to compare two fundamentally different formal logics: Baroque logic, based primarily on polyphonic texture, and Classical, based mainly on non-polyphonic forms. The comparison allows us to find the extent to which consistently polyphonic texture

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[59] Using Schubert and Neidhofer's definition, this is the third type of a double fugue, the type which at first displays only one subject, but then introduces another one late in the piece. Schubert and Neidhofer, *Baroque Counterpoint*, 162.

[60] Strictly speaking, this statement is in contradiction with the definition of contrast pair given on p. 45 of this study. Certainly, a fugal theme, such as the main theme in K. 387/iv, cannot be regarded as a tight-knit component of a contrast pair. My idea, however, is to bring forth the contrast-pair principle of creating a pair of themes based on the same material, but different in their structure, a principle that can (and does) transcend the limits of Classical tight-knit formal types, rather than to alter my own definition of contrast pair.

influences the formal principles of the late 18th century. Although Mozart is very explicit in his reference to the baroque fugue, he does not write a complete fugal movement, but rather builds fugal 'chunks' into an overall structure governed by the norms of sonata form. With this movement we thus see the interaction between fundamentally polyphonic and fundamentally non-polyphonic form-building logic.

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To summarize, we have discussed examples of contrast pairs in those movements written in large forms such as the sonata or the large ternary. Many of the phrase-level pairs were embedded within larger, theme-level pairs; this occurred especially often in the main theme – transition pair type. In most of these cases, the second member of a pair exhibits much less stability than the first, although we have examined some exceptions to this rule. In the next chapter, we will turn to contrast pairs in minuet movements.

CHAPTER 3: Polyphony in Minuets, Postcadential regions, and Variations

This chapter will concentrate on several aspects of form/texture relationships in the quartets: (1) contrast pairs in minuet movements, (2) polyphony in post-cadential phrase functions, and (3) texture in a movement written in variation form. With regard to the first issue, the minuets, we will address contrast pairs, as we did in Chapter 2. The difference between the examples already discussed and the examples in the minuets resides in the hierarchical nature of the pairs. In larger forms, such as sonata or sonata without development, that have been addressed earlier, one can always clearly distinguish contrast pairs at the phrase level from those at the theme level. In most of the minuets, however, these two levels are not always clearly distinguishable, as we will see below; therefore, they need a special analytical treatment aside from other movements.[61] The second issue deals with post-cadential areas, mostly closing sections in sonata expositions, an area that uses polyphonic elements very extensively and therefore deserves special attention. Finally, variation movements are important to look at because they allow us to trace a gradual change of texture from one variation to another. No contrast pairs will be analyzed there; rather, I will show how the variations' textural properties relate to the original form of the theme and its subsequent transformation in the variations.

[61] The minuet in the quartet K. 387, the only minuet written in sonata form, is discussed in the previous chapter.

Contrast pairs in minuets

The form of minuet movements is not always as standard in its organization as, for instance, sonata form. The formal types employed in minuets usually combine form-functional properties of small binary or ternary with those of larger, full-movement forms. In his discussion of minuet form, Caplin stresses that although its formal sections are similar to those of the small ternary theme-type, they can also fulfill the functions of main theme, transition, and subordinate theme;[62] therefore, in minuets we deal with a combination of the functionality of small ternary and of larger forms, such as sonata. A very important characteristic results from this combination: we do not find (except for one instance that I will describe separately) hierarchical arrangements of contrast pairs. In a sonata form, for instance, the pairs are frequently embedded within each other; for example, a presentation-continuation pair which is itself part of a bigger main theme–transition pair. This replication of a phrase-level pair at the theme-level does not happen in minuets, because their phrase functions and theme functions are found at the same level of the formal hierarchy. The only case in which two pairs embedded in each other do occur is at the level of phrases in the exposition and the level of exposition and recapitulation.

A general property of minuets, which probably results from their relatively small size, is their less complex form-structural and textural relationships. The minuets rarely contain such striking contrast of homophony and polyphony or of tight-knit and loose forms as do sonata-form movements. Nevertheless, some clear instances of such contrast

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[62] Caplin, *Classical Form*, 220.

can be found. I will order the examples of contrast pairs starting with the cases of the most obvious motivic connection, textural contrast, and formal difference between the pair members. I will then move on to those pairs in which one of the aspects (motivic similarity or formal contrast) is weakened. Finally, I will offer an example of hierarchically organized pairs.

Let us start with a minuet where we see an obvious motivic relatedness and structural contrast between the pair members, K. 464/ii, minuet (Example 3.1a). The example offers us unusually sharp textural contrasts. With regard to its size and scope, this minuet form lies between a small ternary and a sonata form: too long and elaborate for a small ternary, it does not have a substantial transition and a closing section normative for a sonata form. In the A section (mm. 1–28), the initial eight measures form a sentence, whose notable feature is the emphatic difference between the material of the presentation phrase (mm. 1–4) and the continuation=>cadential phrase (mm. 5–8). While the presentation, set in unison, displays an ascending gesture, the continuation, of a homophonic nature, is followed by a line containing repetitions and a descending motive. One can view this passage as the main theme of the movement.

The following sections explain the initial sentence's use of such motivic variety and textural simplicity: the contrasting motives are needed to build polyphonic combinations by using the different material simultaneously in several voices.[63] Measures 9–12, modulating to the key of the dominant, joins together the basic idea in the 1st violin and the new idea of the continuation in the 2nd violin. As frequently happens in non-imitative

[63] A device normative for sonata developments and quite rare in other formal sections, it is another argument against the view of this movement as a sonata form.

situations, the combination brings no asymmetry of grouping structure, so the passage remains in the 'square' 2+2 atmosphere of the main theme. The next unit, to which one can ascribe subordinate theme function, uses both melodic ideas imitatively. It opens with an imitative presentation built of the basic idea, mm. 13–16. In the continuation phrase, it is the return of the second idea (from mm. 5–8) to form imitations, which, overlapping with the last entry of the basic idea material (m. 17), blur the boundary between the presentation and the continuation. In addition, m. 24 brings a deceptive cadence; as a result, the subordinate theme is organized in a significantly looser way than the main theme. Therefore, the two units form a contrast pair where the second member reuses all the motives of the first.

Given the relative freedom of formal organization in a minuet/scherzo movement, we could also try interpreting this form as a very large hybrid or hybrid-based structure. In this case, the first four measures would function as a basic idea, the second four as the contrasting idea, while the rest would serve as an extended modulating continuation. The textural contrast and the motivic relatedness would then create a perfectly normal contrast pair of the antecedent (mm. 1–8) and the continuation (mm. 9–28) at the phrase level, instead of a theme-level pair of the main and subordinate themes. Regardless of the interpretation of this form as a ternary's exposition or an exposition of a sonata, the textural and form-structural contrast remains untouched.

One more interesting feature of the movement resides in the recapitulation (m. 55 ff., Example 3.1b). This section, much shorter than the exposition, clarifies the formal organization of the whole movement: with only one cadence in the recapitulation (PAC in the last bar), it fuses both main and subordinate functions and so presents the form as

more closely linked with the small ternary type than the exposition does. A sonata form would probably require a more elaborate, even if compressed, recapitulation. The basic idea being almost intact, the continuation phrase (mm. 59–72) employs all the motives, this time in a manner that is both imitative (the violins in mm. 59–62) and non-imitative (the violins as opposed to the lower parts). The recapitulation, therefore, serves to combine not only all the previous material, but also all the polyphonic techniques used earlier: truly a culmination of all the compositional resources of the movement.

In Example 3.2, we find a contrast pair that is less sophisticated in its contrapuntal devices. Here, the exposition presents a tight-knit 8-measure hybrid (c.b.i. + consequent). Here, the upper melody's line stands out due to its characteristic staccato gesture in m. 3 and the melody's return in the consequent (m. 4); therefore, we can classify the passage as homophonic. It is important to notice that such a tranquil, texturally simple and formally stable theme happens in a trio and not is a minuet proper; in most cases, minuets are texturally and formally more complex than trios.[64]

Like the exposition, the contrasting middle (mm. 9–24) features notable symmetry: every one of its sections groups measures by four. The presentation, mm. 9–12, is followed by a continuation phrase leading to a perfect authentic cadence in B major. The following 4 measures, a retransition, bring back the home key of E major (HC in m. 20), confirmed by another HC in m. 24. Due to the symmetrical grouping structure, the contrasting middle brings little instability. The modulation process, however, allows one to consider the middle as more complex than the exposition. The complexity is

[64] See Caplin, *Classical Form*, 229 for further discussion of the minuet/trio relationship in terms of structural complexity.

highlighted by a textural situation in the presentation phrase (mm. 9–12): the 2nd violin plays a melody derived from the staccato gesture in m.4, now set in a legato manner. This line is contrasted with the rhythmic liveliness of a newly added line in the upper voice and so creates a non-imitative polyphonic combination. The polyphonic passage, combined with the new key (B major) and a return to the home key, sets off the contrasting middle as more complex than the exposition, and so we can regard the two as forming a contrast pair.

The following several examples will show the means of weakening the contrast-pair relationship between certain sections. In each of these examples, one of the three aspects of the relationship is present in a weak form: either the form-structural or the textural contrast, or the motivic relatedness between the pair members is decreased as compared to other examples just discussed. Example 3.3 contains a contrast pair with a weak form-structural contrast between its constituents. The exposition of this small ternary is built in a quite unusual way: its three-measure basic idea is followed by new melodic material (upbeat to m. 4 ff.) that could have been the contrasting idea if it had also taken two measures; the idea, however, is broken into one-measure units (mm. 3–6), that are supported by a sequential progression (one-bar long tonicizations of B-flat major, G minor, and E-flat major). All these features support the view of bars 4–6 as a continuation, followed by a cadential idea in m. 7–8. The entire form is therefore a basic idea and a continuation, structure that perhaps can be heard as a deviation on the sentence

theme-type, where the repetition of the basic idea is omitted and the continuation extended.[65]

The contrasting middle, compensating for the lost repetition of the basic idea, begins directly with that idea (mm. 9–10), although the initiating gesture is changed from stepwise motion in m. 1 to a leap of a sixth in m. 9. This motivic return defines the exposition and the middle as a contrast pair: the beginnings of both sections are quite easily heard as derived from one another. As in many cases, the return of the material leads to the introduction of polyphonic elements, although not very extensive: in m. 11, a short new motive comes in the 2nd violin against the descending line of the 1st violin. The 2nd violin's motive is rhythmically reproduced by the viola in m. 12, forming an overlapping imitation. Though the imitative moment involves only the rhythmic content of the material (melodically the inner parts in mm. 11–12 are different) and is rather short, it nonetheless adds a significant sense of melodic individuality to the inner voices and permits us to hear the passage as polyphonic, thus creating textural contrast to the homophonic exposition. The animation of parts in this passage is further expressed in the standing on the dominant in mm. 16–20, where the 2nd violin and the viola bring back the material from mm. 3–6 and are emphasized because of the upper voice's immobility (pedal on scale degree 5) for almost 5 measures.

While one can readily perceive the textural difference between the exposition and the middle, the formal difference is more difficult to find here. Since the exposition already

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[65] Another plausible interpretation of this form could be as either a hybrid (c.b.i. + continuation), where the omitted c.i. should have contained the material of the continuation, i.e. the motive with the dotted rhythm. Interestingly, despite of all the compressions and extensions, this theme contains the number of measures, four, that a tight-knit theme type could contain.

features a rather non-standard structure, we can hardly speak of a straight-forward tight-knit first and loose second member of the pair: both members are organized rather loosely. The exposition comprising 8 measures, however, might be viewed as more stable than a 12-measure middle, whose continuation phrase is elided (m. 16) with the post-cadential standing on V. In all, the pair shows much less contrast in both texture and form than many pairs do in the sonata-form movements that we examined in Chapter 2; the texture here changes only slightly in the middle, the tight-knit constituent of the pair is virtually absent, and the motivic relatedness occurs only to the first couple of bars in each section. [66]

In Example 3.4, on the contrary, a pair exhibits straight-forward formal contrast, but questionable—although possible to hear— motivic similarity between the members. The pair includes the exposition and the middle of this minuet. The exposition (mm. 1–25) is built as a compound period, with an extended modulating consequent (mm. 9–25) followed by a short modulating phrase to D minor, a third key of this exposition. The period employs diverse motivic material, which, beyond the first two four-bar ideas (mm. 1–4 and 5–8) includes the motive with a repeated note, mm. 14 ff., which might derive from the continuation in mm. 5–8) and the stepwise descent in the cadential area, the descent which also occurs before (mm. 7–8). This gesture, which one may hear at first as motivic liquidation, is reproduced in the contrasting middle with polyphonic texture.[67] Here (mm. 26–29), the descending motive enters imitatively in the 1st violin, the inner parts, and finally the cello (with slight intervallic modifications), thus forming an

[66] The reason for this weakened contrast-pair relationship, as mentioned on p. 79, might the small scope of the movement, as compared with larger movements such as those written in sonata form.
[67] This contrasting middle has been discussed in Chapter 1, Example 1.21.

imitative initiating phrase. This phrase and the following continuation comprise a sentential design within the contrasting middle. The reason that one might find it difficult to perceive motivic relatedness between the exposition and the middle is that the descending motive does not come from the beginning of the opening period, but rather from a cadential phrase (mm. 7–8 and 19–20), an area which rarely contain important motivic material. The recurrence of the motive from the exposition to the contrasting middle, its participation in an imitative combination, and the destabilization of the motive through non-tonic harmonies in the middle, however, speak in favour of motivic importance and, so, of a contrast pair.

Our last instance of a contrast pair relation is in a minuet is Example 3.6, two rare pairs, for this genre, embedded in one another: a smaller one at the phrase level of the exposition, and a larger non-adjacent one at the level of the exposition and the recapitulation, both of the pairs involving the same material. The exposition of the minuet is organized as a hybrid form with an expanded consequent and a little closing section (mm. 1–26); a short contrasting middle (mm. 27–36) is followed by a recapitulation (mm. 37–48) compressed in comparison with the exposition. The contrast pair in question is found in the exposition between the c.b.i. and the consequent. The compound basic idea (mm. 1–6), also functioning as the main theme, consists of two very different ideas: basic (mm. 1–2) and contrasting (mm. 3–6), the latter extended in relation to a normal two-measure size. Both ideas feature the upper voice as strongly dominating melodically over the others and so display homophonic texture, with a little solo passage in the contrasting idea. The consequent (mm. 7–16, containing the transition function in mm. 7–10 and subordinate theme function in mm. 11–16), having repeated the basic idea, starts to toy

with the contrasting idea by treating it polyphonically: over the harmonically immobile V of B-flat major, the three upper voices enter with the contrasting idea material in imitation at the inferior sixth in the viola. At this imitative moment, it becomes clear why the contrasting idea was originally extended in mm. 3–6: the extra bar 4 serves to permit the future imitation, because the imitating voice, the *comes*, (viola, m. 10) needs extra time to play the one-measure motive in the consequent. Following this passage, the subordinate theme enters (mm. 11–16), this time in a more homophonic situation, with the 1st violin dominating again.

The higher-level pair, a non-adjacent one, occurs between the exposition and the recapitulation. The recapitulation (mm. 37–48) brings the imitation of the contrasting idea to the antecedent, although the texture here is somewhat less dense than in the exposition, for only two voices, the 1st violin and the viola, participate in the imitation. The imitative passage is, however, absent in the shortened consequent that now assumes the characteristics of a continuation developing the basic idea (mm. 43–48). While in the exposition the imitation occupied temporally secondary place (it occurred in the continuation), in the recapitulation the imitation is moved to the initiating phrase (the c.b.i.); this change creates a destabilizing effect in the recapitulation. The destabilization is underlined by the absence of the contrasting idea material in the continuation, which for this reason sounds almost compressed, although its number of measures (6) shows extension rather than compression, in comparison with a normative four-bar phrase. We can represent the entire recapitulation by the following scheme: b.i.–c.i.–b.i., with the contrasting idea set imitatively and the return of the basic idea extended. This rather untypical structure seems looser than the exposition, despite of the exposition's

extensions, and so permits us to see the two sections as a contrast pair. Both motivic relatedness and structural contrast within this pair is stressed by the contrasting middle (mm. 27–36) which decidedly refuses to enter into a contrast-pair relationship with the outer sections by using entirely new material and an emphatically non-polyphonic texture.

Although we have discussed a few trios that present contrast pairs so far (Examples 3.2 and 3.4), a general characteristic of trios is a lesser degree of textural complexity in comparison with their corresponding minuets. Several of the trios in the quartets show a notable absence of textural contrast, an absence especially striking in juxtaposition with the polyphonically elaborated minuets. One example of such lack of textural variety is Example 3.6, where a homophonic setting is sustained from the beginning until the very end. The unquestionable melodic domination of the 1st violin and the modest, supportive role of the others parts contrast considerably with the minuet, where both imitative and non-imitative elements occurs in abundance. Only in the recapitulation (mm. 9–16) does a small change occur: the viola now doubles the upper voice in octaves. This movement displays what Parker call the *lecture* type of texture.[68] In addition to this remarkably unchanging textural quality, the formal organization is utterly stable, almost simplistic: each section of the ternary takes exactly eight measures and ends with a clearly articulated cadence (mm. 7, 15, and 23). Except for a brief moment of modulation to the dominant (mm. 14–16), no signs of any loosening techniques are found. This pairing of formal stability with the consistency of homophonic texture once again demonstrates the

[68] See her mention of this trio, as well as the trio of K. 458: Parker, *The String Quartet*, 99; see also Chapter 1, footnote 19, of the present study for more detailed discussion of Parker's classification of texture.

importance of textural properties for formal processes. Together with the modal contrast (D major as opposed to D minor in the minuet), the textural and formal contrast to the more complex minuet creates considerable variety within the third movement as a whole.

Example 3.7 also has little textural variety, although in this case we find more formal sophistication: in the exposition (mm. 1–10), the consequent (mm. 5–10) of the period is extended[69], and the contrasting middle (mm. 11–18) ends with a dominant arrival (the harmony being inverted) instead of a proper cadence. The recapitulation (mm. 19–33) displays even more instability than the exposition by blurring the boundary of the continuation: the initial phrase (the c.b.i. in m. 19 ff.) introduces a tonicization of IV (mm. 21–22) which, followed by other tonicizations in mm. 23–24, produces something like an overlap of the compound basic idea with the continuation. All these processes, however, occur with no significant changes in texture, but rather rely primarily on harmonic events. The only textural contrast obtains between the generally prevailing melody-and-accompaniment type and a break into solo and unison, as in m. 15–16, where a little imitation occurs between the 1st violin and the inner parts. In all, the movement is texturally uniform and thus conforms to the generally simple character of trios.

One also finds the described lack of contrast-pair relationship between the exposition and the middle in one of the minuets proper, that of the quartet K. 428/iii, whose exposition has been analyzed in Example 3.5. As opposed to the polyphonically rich exposition, the contrasting middle emphatically lacks any polyphony; moreover, its texture strongly contrasts with that of the exposition by using exclusively solid chords

[69] This consequent can also be seen to function as the transition (mm. 5–6) and a subordinate theme (mm. 7–10).

and a complete rhythmic uniformity between the voices. This nearly comic, exaggerated difference in texture would have created a reversed contrast pair between the A and B sections of the minuet, if they had used the same material.

To summarize the main points related to minuets, their contrast pairs possess two important characteristics. First, the minuets almost never feature embedded contrast pairs due to their formal organization that combines both phrase- and theme-level functionality at a single hierarchical level. Second, the contrast pair relationship in minuets is often weakened by not enough form-structural contrast, while other forms, especially sonata form, usually expresses this contrast is a much stronger way.

Polyphony and the postcadential function

The second major topic of this chapter explores the use of polyphony in postcadential areas. As defined by Caplin, postcadential formal function may be found after the last cadential arrival of a theme. According to the type of cadence they follow, postcadential sections belong to one of two categories: a closing section, which follows a perfect authentic cadence, and a standing on the dominant, which follows a half cadence.[70] Together with continuations, postcadential regions are among the most typical formal areas to employ polyphonic texture, both imitative and non-imitative.

One can think of at least two reasons for such polyphonic activity in postcadential areas, both of which refer to the issue of harmony. The harmonic purpose of a postcadential section is to reinforce the final harmony of the cadence, be it tonic or

[70] Caplin, *Classical Form*, 16.

dominant; therefore, these sections are harmonically either static or contain a minimum of activity, like the alternating tonic and dominant chords in the quartet K. 465/i, Example 3.8. To compensate for this harmonic stasis, other musical dimensions need to bring interesting, active events: fast surface rhythm, high activity in all the voices, motivic richness, and polyphonic elaboration. Beyond this necessity to compensate for the lack of harmonic motion, it is also easier to build polyphonic combinations over an unchanging harmony, since the combination does not have to adjust itself to harmonic complexities.

The polyphonic activity in post-cadential sections often employs motivic material borrowed from earlier formal regions, for example, from the main or the subordinate themes. In some cases, however, the postcadential material is new. As was mentioned in chapter 1, an initial polyphonic setting of new melodic content is quite rare in the quartets; more often, polyphony is applied to material that has sounded earlier in a homophonic texture. Most of those few cases where new material is treated polyphonically are found in postcadential sections. Perhaps the all-pervasive use of polyphonic texture in these sections creates a high probability for any motivic material, including that which is new, to be polyphonically set. Another possible reason for new material to appear in polyphonic postcadential units relates again to harmony: to animate a harmonically uninteresting passage, to draw the listener's attention to it, new melodic content is brought, intensified by imitation, canons, or other polyphonic techniques.

Let us discuss some examples of polyphony in postcadential areas, looking first at those confirming tonic harmony (closing sections) and then those confirming dominant harmony (standings on the dominant). First, I will provide examples of earlier employed

material that is polyphonically re-used in a postcadential area. Then instances of new material treated polyphonically will follow.

Polyphony in closing sections.

A good starting point is the closing section (part 1) of K. 465/i, Example 3.8. As we saw earlier (Example 2.3), the material of the main theme comes back in the transition to create a contrast pair. The same procedure occurs in the closing section (mm. 91–99), which starts with the main theme's basic idea (see the main theme and the transition in Example 2.3) stated in the subordinate key of G major. As in the transition, the closing section sets the melodic idea imitatively, but in this case more motivic development is involved. Having played the idea exactly as it occurred in the main theme, the violins (mm. 91–95) add new non-harmonic tones to it and so create a slightly new chromatic line, also entering imitatively. Next, the viola and the 1st violin give the main theme material imitatively, but this time the motivic transformation happens by way of melodically inverting the line in the 1st violin, mm. 96–99). Meanwhile, the 2nd violin plays an arpeggiated line that supports the alternating tonic and dominant harmony, but that is so elaborate and melodious, one is tempted to hear it as an individual melody. If this is the case, the closing section combines both imitative and non-imitative elements. The characteristic grouping structure conflicts produced by the imitations bring a certain degree of instability, probably to compensate for the utter stability of the harmony.

We find another example of imitative texture in Example 3.9. Here, we again find a contrast pair, one that relates to several different regions simultaneously. Most obviously, the descending chromatic line of the 2nd violin (m. 36) is derived from the just-finished subordinate theme 2 (mm. 29–36, see Example 2.14), where this line had sounded several

times in the upper part. Less close is the relation of the closing section material to the main theme, which has in its contrasting idea an ascending chromatic motive (mm. 3–6), soon melodically inverted (mm. 7–8, cello; see Example 2.5). This inversion, rhythmically compressed into eighth notes, then comes in the subordinate theme 2 and in the closing section.[71] The textural situation of the closing section is not imitative in the most precise sense, for the viola and the 1st violin do not repeat the chromatic line of m. 36. Rather, they present a stepwise melody that one can possibly hear as a diatonic version of the contrasting idea of the main theme. Motivically, therefore, the closing section is not unambiguously imitative. Rhythmically, however, the closing section offers a much more obvious imitative quality: the alternating rhythmic activity produces the familiar conflict of grouping structure.

The quartet K. 465/ii presents polyphony in the transition (mm. 13–20, Example 3.10a) and in the closing section (mm. 39–45, Example 3.10b), which also functions as the retransition to the recapitulation (m. 45 ff.), the whole movement being a sonata without development. In this movement, the entire transition consists of an unusually long and texturally unchanging imitative passage: the short motive of the 1st violin is consistently imitated by the cello with the time interval of one quarter, the inner voices providing harmonic background. Despite the imitations and the modulation from F (m. 13) to C (m. 16 ff.), one can hardly hear any strong destabilizing effect in the transition for reasons both of motivic stability and of the consistent and rather slow rate of

[71] For the motivic reasons just described, it seems possible to view this closing section as forming a contrast pair with both the MT and the ST2. This view, however, would be problematic because both of these themes lack the stability of tight-knit structure and homophonic texture: they both contain loose elements and polyphonic passages.

harmonic change (one harmony per measure.) The same sense of consistency and relative stability, this time emphasized by the immovable C major harmony, is projected in the closing section, which uses the same material, now initiated by the cello and imitated by the 1st violin. Although the melodic similarity between the two sections is self-evident, they do not form a contrast pair in the proper sense of the term. The pair lacks the requisite structural contrast of a tight-knit and a loose member because neither of the two sections possesses any clearly articulated tight-knit thematic structure (though we can try to hear the transition as originating from a sentential unit).[72] Furthermore, a contrast of non-polyphonic and polyphonic textures is also not to be found, for both sections contain equally imitative passages.

Examples of polyphony based on new material in closing sections, as mentioned above, are numerous. Such closing sections create no contrast pairs because shared motivic content is an essential property of a contrast pair. For instance, in Example 3.11, the closing section (mm. 56–68) contains newly introduced material. The first codetta, mm. 56–59, consists of a descending line (m. 56, 2nd violin) imitated at the upper fourth by the 1st violin and, in melodic inversion, by the viola (m. 58). The second codetta (mm. 59–64) repeats the same material, but changes the order of voice entries (now from the lower to the upper) and eliminates the melodic inversion.[73] A new passage follows, also

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[72] One might argue that Example 2.15, the fugal movement, also does not belong to the contrast-pair category for the same reason of having no tight-knit component. In the case of 2.15, however, we face two theme, one of which (the ST) is organized in a significantly more complex way that the other, both formally and texturally; so the opposition simple-complex, crucial to the notion of contrast pair, is present.

[73] With regard to motivic content, one can very distantly relate the closing section to the main theme, whose c.b.i. (mm. 1-4, see Example 1.22b) contains a four-note ascending melody in the upper voice. This melody, inverted, diatonicized, and given in longer note values, then comes in the closing section as basis for the imitation. Such a hearing would create a contrast pair between the main theme and the closing section, but seems too tentative to be enforced upon a listener.

containing new content, but this time with a non-imitative texture: the line in the upper part (mm. 64–68) contrasts with that in the two lower parts, while the cello is rhythmically and melodically opposed to all of them with its arpeggiated melody (m. 65 ff.) This density of texture, rhythm, and material strongly contrasts with the preceding almost static, imitative passage. One should note this unusual, 'reversed' relation between a relatively passive imitative unit and an intense non-imitative one, since imitations normally renders the music more dynamic than other textural types.

Example 3.12 contains a long closing section that starts in m.49 in an uncharacteristically homophonic manner: the upper part plays a motive borrowed from the consequent of the exposition (m. 11 ff.) against the accompanimental inner voices. Although the closing section uses earlier material, the texture does not permit one to find a contrast pair. It is as if Mozart forgot about the usefulness of polyphony in this formal region. New material enters in m. 54, again homophonically, and finally the next codetta (m. 60) starts to apply polyphonic techniques to the new melody: it comes in as a canon in the three upper voices. A very short time interval, equal to one quarter note, makes the canon so intense that the passage sounds as a kind of compensation for the textural simplicity in the preceding part of the closing section.

Our last instance of a polyphonic closing section, Example 3.13, presents an interesting situation: its motives had occurred earlier, but the occurrence is so short that the closing section material can almost be perceived as new. The motive in question is a brief ascending gesture in the 1st violin (m. 42) which is then repeated in the other voices. The motive, although modified, originates in the cadential idea (m. 41) of the preceding subordinate theme. Because of the melodic continuity between the end of the subordinate

theme and the beginning of the closing section, the relatedness of the material stands out relatively clearly. One can, however, hardly call the two units a contrast pair, for the cadential motive does not possess any tight-knit formal qualities—it is simply too short (only one measure)—and so the pair lacks the form-structural contrast of tight-knit versus loose. The first codetta (mm. 42–45) sets the gesture imitatively, but without overlap; each entry of the motive takes exactly one quarter note. The next unit (mm. 46–48) inverts the motive and extends it with greater melodic continuity: each voice (1st violin, 2nd violin, and cello) plays the brief motive and then continues its own line. Therefore, the closing section combines both imitative and non-imitative elements and possesses remarkable melodic and textural richness, which starkly contrasts with the strictly homorhythmic retransition that follows.

Polyphony in standing on the dominant.

Let us now examine several instances of polyphony in the dominant version of postcadential function. Just as in the closing section, one often finds new motivic material in a standing on the dominant, in which case this section does not participate in contrast pairs with any of the preceding sections. Even if a standing on V borrows its material from an earlier region, this borrowing does not always produce a contrast pair, because the borrowed melodic content does not always come from a tight-knit formal section. Nevertheless, we will start with an example where a contrast pair does occur: the quartet K. 465/iii, trio, Example 3.14a. Here, the contrasting middle, mm. 17–28, mainly retains the texture of the trio's beginning: the upper voice dominates over the harmonically supportive bass line, while the inner parts fill in the texture. For a trio, such textural homogeneity is rather normal. At the end of the contrasting middle, the standing on V

(mm. 24–28) finally brings some textural variety; the viola assumes the leading role by playing the line derived from the exposition (continuation phrase, mm. 9–16). Above this already familiar melody, the upper voices imitatively add a new melodic gesture, the double-neighbour figure with a subsequent descent. As a result of the grouping structure conflict, one can possibly hear mm. 24–29 as consisting of one-measure units, and so a fragmentation process takes place in relation to the preceding groups of two bars in the contrasting middle (see the grouping structure as shown in Example 3.14b). Due to the shared material in the exposition and the standing on V, we may view this example as a weakly expressed contrast pair. At the phrase level, this pair seems problematic because its first member is a continuation phrase (mm. 10 ff) and as such lacks formal or any other stability. At the theme level, however, the pair is more convincing because it involves a symmetrical homophonic exposition and contrasting middle with less stable organization (the sequence) and with a polyphonic standing on V.

In example 3.15, the transition's standing on the dominant also derives its melodic content from an earlier region, but no contrast pair results in this case. This standing on V (mm. 55–60) combines imitative and non-imitative polyphony. Its inner parts, which are rhythmically imitative, play the material borrowed from the continuation phrase (m. 44 ff.) of the transition. The 1st violin contrasts with them by its fast-moving line, which is distantly related to the second thematic unit of the main theme, mm. 9–16 (arpeggiated motion in sixteenth notes). In relation to the main theme, therefore, the standing on V forms a contrast pair. The relation with the transition, however, can hardly be interpreted as a contrast pair, since the transition's continuation is not stable enough to serve as the first constituent of a pair.

Sometimes the typical polyphonic quality of the postcadential standing on the dominant expresses itself at the end of a development section; such is the case in Example 3.16. This brief development (mm. 41–54), almost on the border of being a contrasting middle rather than a development,[74] ends with a long standing on V (mm. 54–62) which introduces a new motive with a repetitive lower-neighbour figure in the 1st violin. The motive contrasts with a dotted-rhythm gesture in strictly homorhythmic texture in the lower parts. A non-imitative textural opposition results in mm. 54–57; the following measures develop the lower-neighbour motive by setting it imitatively.

Example 3.17 contains two standing-on-the-dominant regions that employ the same melodic content: mm. 42–50 (ex. 3.17a) and mm. 130–134 (Example 3.17b). The first of these units, situated on the border of the transition and the subordinate theme, represents postcadential standing on V of the transition and simultaneously functions as the beginning of the subordinate theme, the two sections being fused together. The standing on V opens with non-overlapping imitations in all four voices (the sixteenth-note motive) in the manner of a dialogue (mm. 43–46); the following music employs the same motive in a canon in the viola and the 1st violin. One can perhaps hear the canon, with its one-measure time interval and the resulting grouping-structure conflict, as the second

[74] This minuet is, perhaps, one of those examples that could be identified as scherzo form in Schoenberg's terms. Caplin, *Classical Form*, 119-120. The contrasting middle, rather short for a full-fledged sonata development, contains a model-sequence passage that allows us to identify a core. The A section of the minuet, however, exhibits such a straight-forward sonata exposition, with no formal fusions typical for minuets (see Example 2.5), that calling the whole movement a sonata seems plausible.

constituent of a miniature contrast pair, where the first constituent, the dialogue unit, is less polyphonically dense and much clearer with regard to grouping structure.[75]

The same motivic material comes back at the end of development, in mm. 130–134. Here we find a new imitative combination, this time with a shorter time interval, half a measure, and so more intense and projecting more sense of expectation leading to the return of the main theme in m. 139. The two described standing on V sections do not use the same contrapuntal technique: the first is a canon; the second only uses imitation producing a canonic combination. Nonetheless, the motivic connection and the use of polyphonic texture permit us to view the two units as correlated, as providing a motivic connection between the transition and the development sections.

Polyphony in a variation cycle

We now come to the final stage of the present study: an analysis of a variation cycle in light of form-textural relationships. Variations deserve special attention for two reasons. First, the essence of 18th-century variations consists of melodic modification of an original theme. Perhaps as a result of the quartets' general melodic importance of each part, this gradual melodic modification embraces all four voices, although the 1st violin's original material is usually affected more than that of the other parts.[76] Consequently, the variation process influences the entire texture of the original theme; with every variation, each part receives more development and so more rhythmic and melodic contrast with

[75]Given the convoluted formal situation (the fusion of transition and subordinate theme), the canon is the most likely candidate for the role of the beginning of the ST. The presence of repetition, in canonic form, allows us to interpret this section as a presentation phrase, with the tonic harmony replaced by dominant. The expansion of the grouping structure also helps project the sense of a beginning (of the subordinate theme).

[76] I refer primarily to strict, as opposed to free, variations.

other parts than it previously had. The melodic development results in both non-imitative and imitative textural elements. Therefore, we can trace the step-by-step textural changes that are normally absent in other whole-movement forms.

The second reason for paying special attention to variations is the opportunity they give us to compare details of internal formal organization of individual variations with each other. Variations allow us to trace how one and the same phrase function within basically the same form changes texturally from one variation to another, and how a variation can emphasize some textural characteristics that the theme or earlier variations only hint at. In a variation cycle, the variations do not differ from each other very much with regard to formal structure. Their form, although subject to slight modifications, never changes in any fundamental way. For instance, a small ternary theme is not expected to become in any of its variations a period or a loosely organized sentential structure. Conversely, in non-variation formal types, if certain material recurs, as in a contrast pair, its form usually changes significantly and so does not permit comparing the textural setting of the same material in two or more equivalent or similar formal situations.

The movement to be analyzed is the K. 464/iii, Andante, Example 3.18, which comprises a theme, its six variations and a coda. The theme, mm. 1–18, presents a small binary. Its first part, a sentence (mm. 1–8), modulates from the home D major to A major; the second part consists of a four-measure contrasting middle (mm. 9–12) ending with a half cadence back in the home key and a continuation phrase (mm. 13–18), referring to the first part's continuation material and concluding with a perfect cadence in D major. With regard to form, the theme is fairly stable; apart from a deceptive cadence in m.16,

which causes a little extension in the following two bars, the structure is symmetrical and clearly expresses all of its cadences and other aspects requisite for a tight-knit form. With regard to texture, the theme, although not entirely uniform, presents little variety; the voices are largely similar in style, and some gaps are created, such as the solo moments in mm.2 and 15, that permit a filling-in by the variations. In short, this modestly organized theme serves as a stable starting point for the coming variations, which build more elaborate and perhaps, in some respects, less stable textural situations.

One textural detail to be specially noted is the relationship between the presentation and the continuation of the initial hybrid. While the presentation contains many rests in the lower parts, thus making these parts truly accompanimental in their character, the continuation introduces homorhythmic motion in the three upper parts, thereby removing the 1st violin's melodic dominance over the other voices. Although at a very small, surface level, this difference allows one to hear the textural opposition of a lighter beginning and a denser continuation, a distinction that distantly relates to a contrast pair, which features a stable first member and an intensified, more texturally active second member. This opposition, although not readily perceivable at all times, will be preserved in the first part of all the variations. The contrasting middle of the theme reduces the lower parts' activity; the last continuation phrase restores the activity while introducing a short non-overlapping imitative moment in mm. 12–14 (the cello imitates the 1st violin's line). Given the homorhythmic texture, it is hard to hear the passage as imitative, but it is important to notice this imitative moment here because the imitation will be emphasized in some of the variations.

The first three variations, as well as variation 6, retain the theme's form while bringing new melodic and textural details. In variation 1, the 1st violin is given so much surface rhythmic activity that it strongly dominates the other parts, such that they now sound as a background for the virtuosic violin. But in the continuation phrases (mm. 23–24 and 30–32), one can find a hint at polyphony resulting from the syncopation in the 1st violin. The syncopation allows one to hear the inner voices, with their clear downbeat, as more rhythmically autonomous, while melodic importance is given to them by means of motivic similarity with the upper voice—the short scalar gesture that was imitated in the theme in mm. 12–14.

Variation 2 continues the process of increasing the voices' activity; against the background of the 2nd violin's fast accompanimental pattern, the upper voice enters into a non-imitative dialogue first with the bass line (m. 38) and then with the viola (mm. 41–42 and 49–50). Each of these two 1st violin–viola non-imitative passages happen in continuation phrases, thus showing once again this function's inclination towards polyphony.

Variation 3 seems to serve the purpose of polarizing the textural opposition, hinted at in the theme, between the initial and the continuation phrases. In this variation, the presentation (mm. 55–58) is strictly homophonic, despite the changes in instrumentation (the alternation of the upper and lower pairs of voices), while the continuation (mm. 59–62) emphasizes its imitative nature, first proposed in the imitation of mm. 13–4 in the theme.

In spite of their textural changes, none of the variations discussed so far brings any formal changes to the theme's hybrid structure. Skipping momentarily the two following

variations (they will be given separate attention later), one finds the same form intact in variation 6, where overlapping imitations in the three upper voices occur again in the continuation. The only formal difference between this variation and the theme is a compound basic idea (mm. 127–130) that replaces in the variation the theme's presentation.

The first formal novelty is found in the *minore* variation 4: the contrasting middle is enlarged from four to eight measures and acquires the characteristics of a standing on the dominant. This change, however, seems not to be linked to any textural aspects, for the texture remains remarkably uniform throughout the variation. The quasi-imitative opposition of the outer voices (1st part of the binary) and the inner voices (2nd part) to each other prevails except for the continuation phrases, mm. 77–80 and 89–92, which again add greater density to the texture.

The next variation also transforms the original formal structure, while also adding clearly perceivable imitations to the texture. The very first phrase (mm. 95–97) starts with an overlapping imitation of the opening motive; the imitation involves all four voices, the lower two playing the motive in melodic inversion. Although the passage does not state tonic harmony very clearly, one can potentially speak of an imitative presentation here, or at least an imitative initial phrase. The imitations continue, this time with the dotted-rhythm motive, in the written-out repeat of the first section (mm. 103–110).

The contrasting middle, again with a written-put repetition and filled with imitations, changes its form from a four-bar middle and a six-bar continuation phrase to eight bars of material that overall have continuational character due to their sequential harmony and

surface rhythmic activity. Although the formal change is not very big in relation to the theme, the modification seems quite significant because most of the preceding variation bring no changes of form. The writing out of the repetitions of each section probably stems from the use of different polyphonic combinations with every repetition and from the desire to underline the texture interest of every eight-bar section.

It is symptomatic that the two aspects of modifying the theme's form and of imitative polyphony go hand in hand; we have seen many of such cases in the quartets. At the same time, remarkably, the formal structure does not become looser or in any way less stable in this variation. On the contrary, it possesses a square, emphatically symmetrical form: four eight-bar sections, each ended with a clear cadence. None of the movement's sections—either before or after this variation—has exhibited such symmetry. Although it may seem paradoxical, this formal stability can possibly result from the instability of the imitations and sequential harmony (and melody): perhaps, Mozart desires to keep the unstable textural and harmonic elements in the 'cage' of a square structure to prevent them from continuing forever, as sequential harmony has the potential to do. The strict symmetrical form counterbalances the freedom of texture and harmony.

Looking at the movement as a whole, we see that this variation cycle builds a gradual process of increasing the melodic and textural complexity of the theme; this process culminates in variations 4 and 5, both of which bring formal modifications in comparison with the theme and include considerable textural activity. If we attempt to consider the whole movement in terms of theme functions, we can possibly assign the sense of medial functionality to these two variations: they introduce not only formal elements absent in the theme and in all the previous and subsequent variations, but also bring harmonic

aspects, such as a modal shift (var. 4) and sequential progressions (var. 5) typical for, or at least, possible in a medial section, such as the transition of a sonata exposition or the interior theme of a large ternary.

To summarize, we have discussed in this chapter the role of texture for the formal organization in minuet movements, in postcadential regions, and in a series of variations. The minuets display contrast pairs, but the connection (such as motivic similarity or textural contrast) within the pairs are not always as strong as in larger forms. Postcadential regions, while also occasionally containing some pairs, often exhibits new melodic material subjected to an abundance of polyphonic techniques. The variations, due to their identical or similar formal structure, allow us to compare the corresponding parts of their form in terms of textural organization, as well as to trace textural changes from one variation to the next. Although all of the three topics differ from each other, they all share the presence of form–texture relationship that are more complicated than in the movements written in sonata form.

Conclusion

Let us summarize what we have examined in this study. First of all, we have set up some definitions for textural categories, particularly polyphonic and non-polyphonic, with a further classification of polyphonic into imitative and non-imitative, used in Mozart's *Haydn* quartet. We have further seen that polyphonic texture possesses the ability to create loose formal structures through conflict of grouping structure and so is frequently employed in medial formal regions. Imitative polyphony has been discussed as especially typical for both loose organization and medial functionality. Then we have connected the textural and formal questions to those of motivic content of the music. We have looked and many examples of contrast pairs, which involve two or more formal sections based on shared motivic material but contrast with each other by means of textural and formal organization. Such examples have been shown in sonata-form movements, in minuets, and large ternary forms. Finally, texture has been discussed in connection with post-cadential regions and variations.

Many issues pertaining to texture and form remain unexamined here. In particular, the question of metrical accent and metrical levels in relation to imitative texture certainly deserves more theoretical attention. The degree to which imitations affect our perception of meter and hypermeter seems an especially interesting issue. Also, polyphony in cadential and post-cadential areas contains a lot of material for further research. Nevertheless, the conceptual explanations and analytical examples given here provide a significant insight into how texture interacts with form in these Mozart's quartets.

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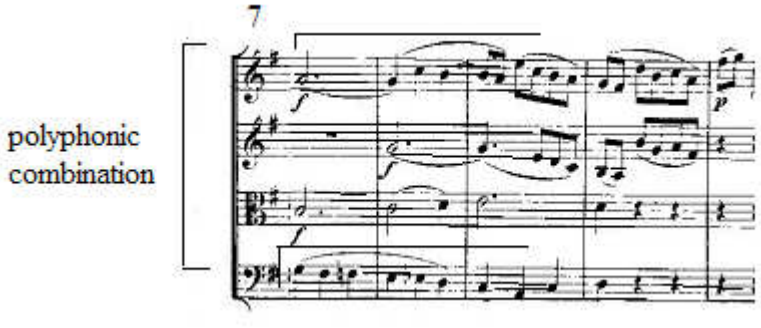
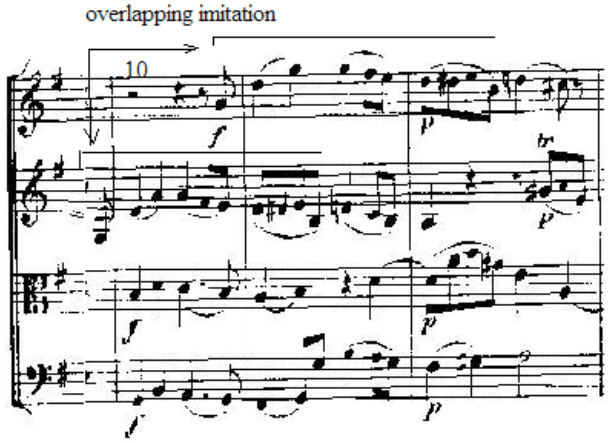
Musical examples

CHAPTER 1

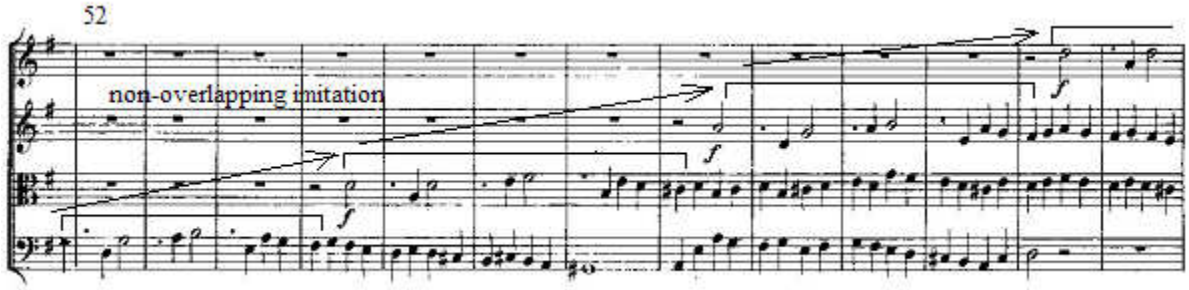
Example 1.1 Mozart, String Quartet in G Major, K. 387/ii, mm. 7–10.



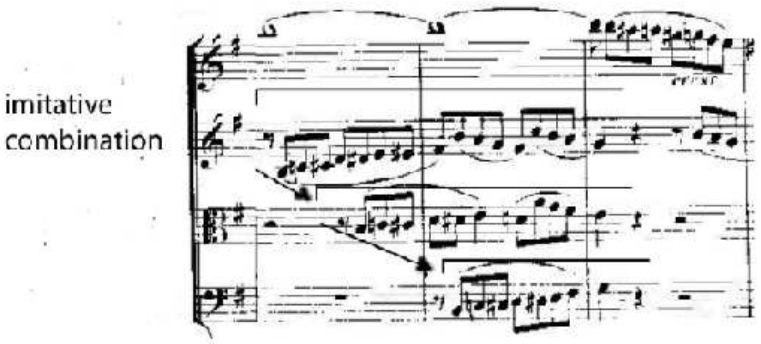
Example 1.2 String Quartet in G Major, K. 387/i, mm. 10–13.



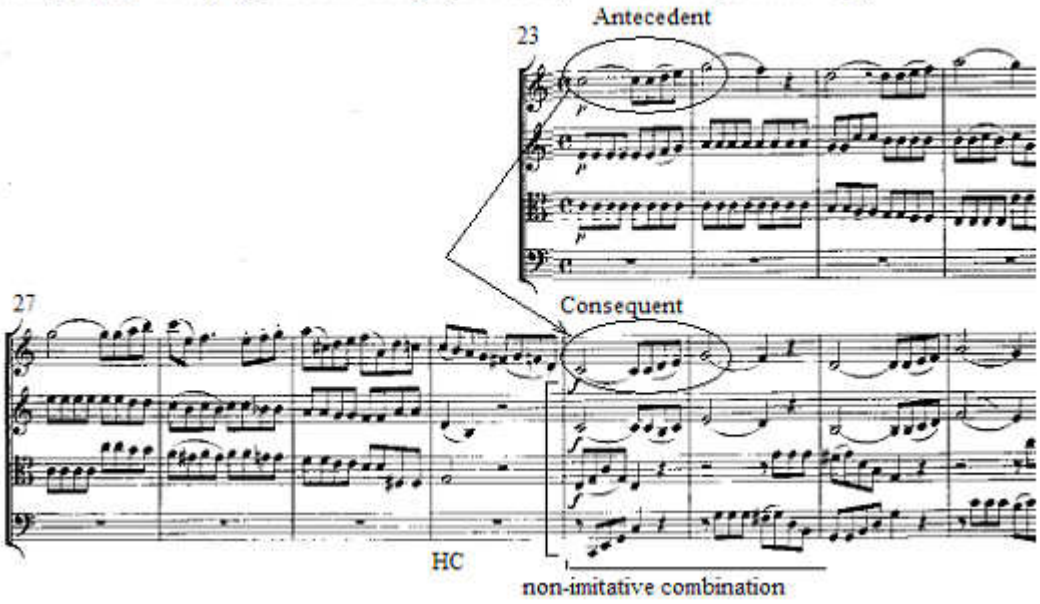
Example 1.3 String Quartet in G Major, K. 387/iv, Subordinate theme.



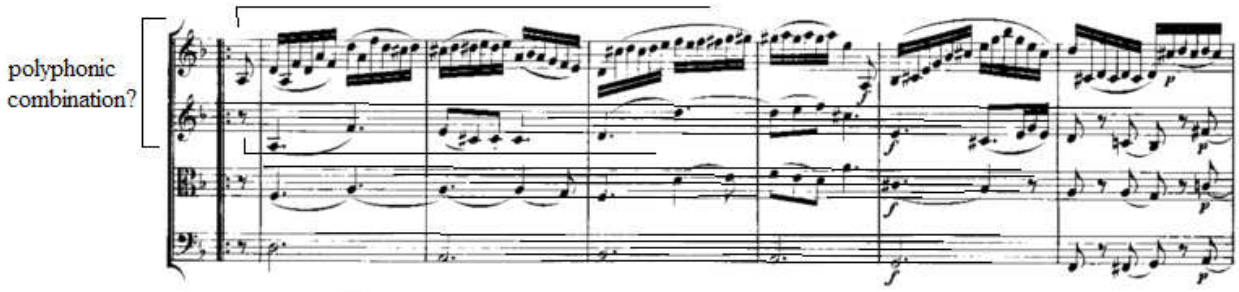
Example 1.4 String Quartet in G Major, K. 387/i, mm. 17–19.



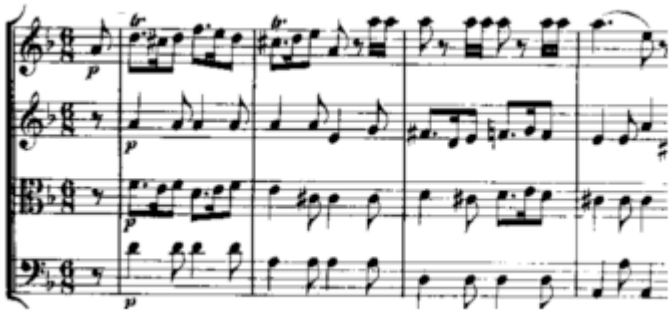
Example 1.5 String Quartet in C Major, K. 465/i, main theme, mm.23-42.



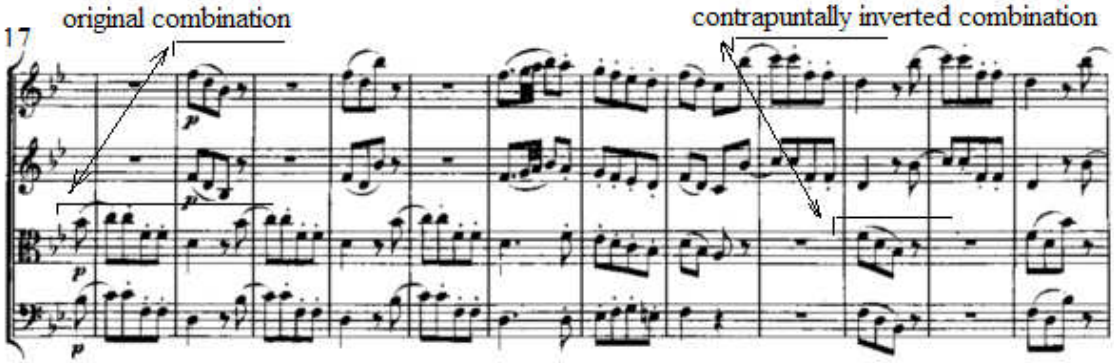
Example 1.6a String Quartet in D Minor, K. 421/iv, variation 2.



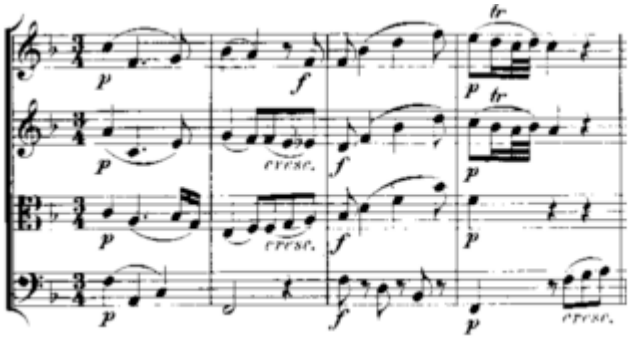
Example 1.6b String Quartet in D Minor, K. 421/iv, main theme.



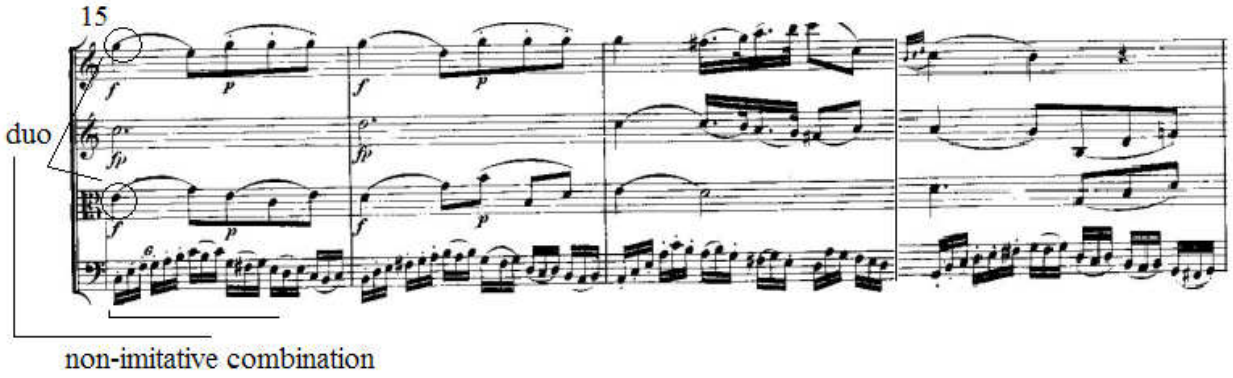
Example 1.7 String Quartet in B-flat Major, K. 458/iv, transition, mm. 17–28.



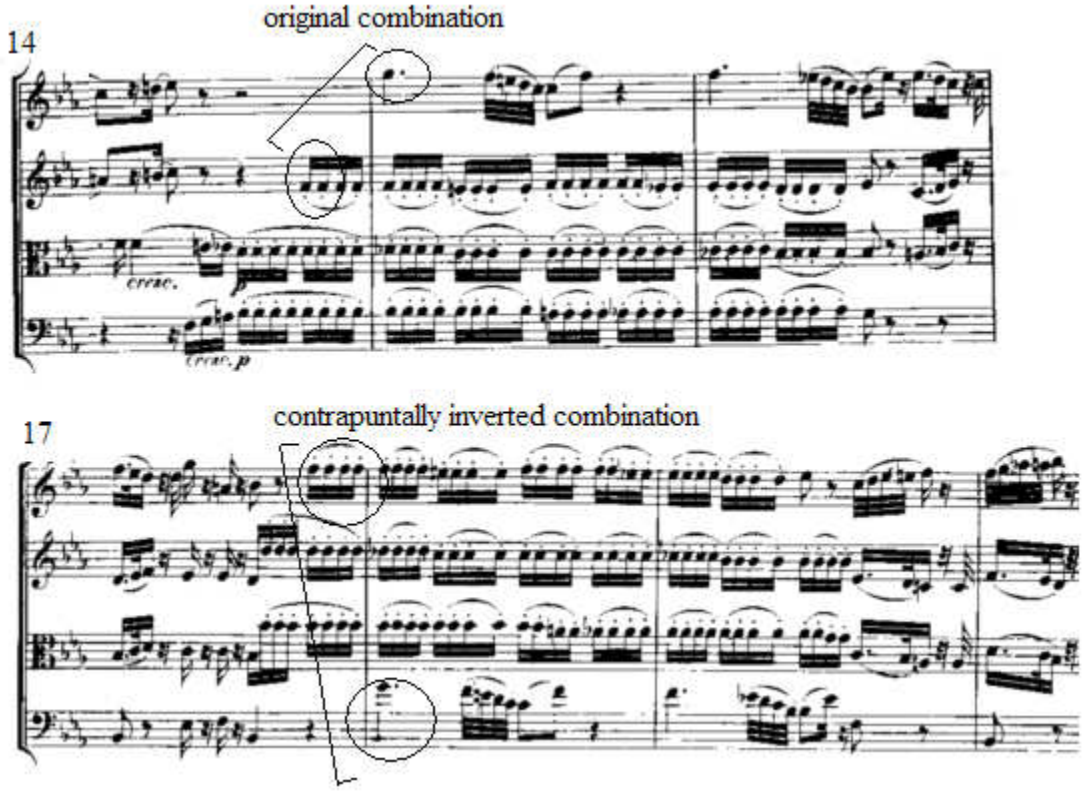
Example 1.8 String Quartet in C Major, K. 465/ii, mm. 1–4.



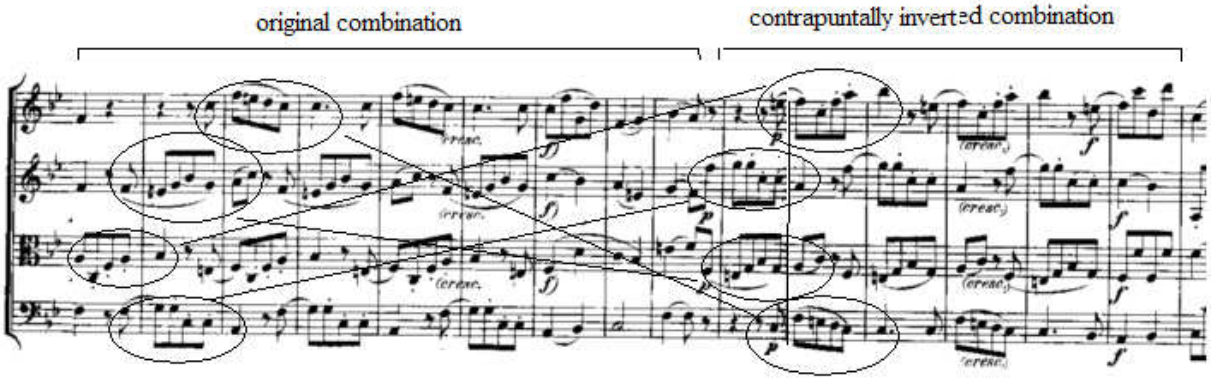
Example 1.9 String Quartet in G Major, K. 387/iii, transition, mm. 15–18.



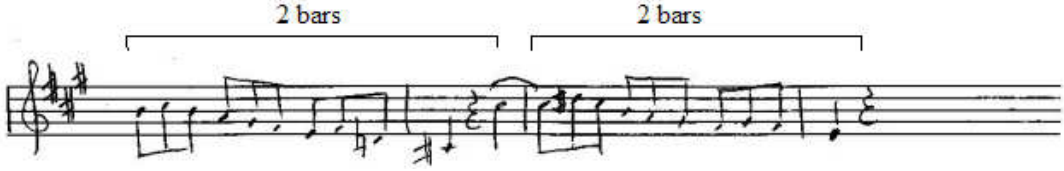
Example 1.10 String Quartet in B-flat Major, K. 458/iii, mm. 14–20.



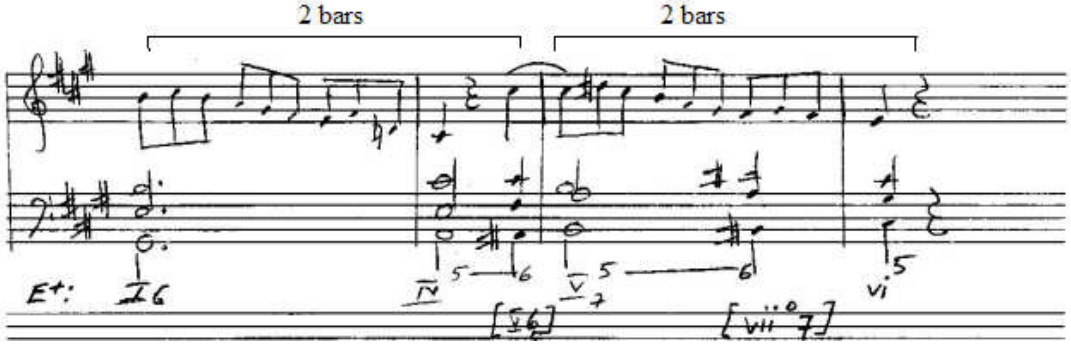
Example 1.11 String Quartet in B-flat Major, K. 458/iv, mm. 98–113.



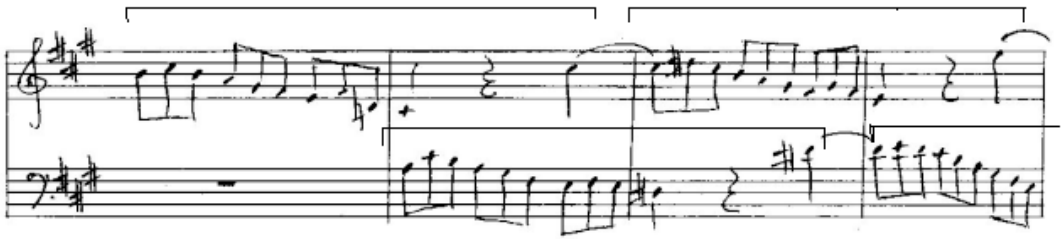
Example 1.12a String Quartet in A Major, K. 464/i, mm. 49–52, 2nd violin.



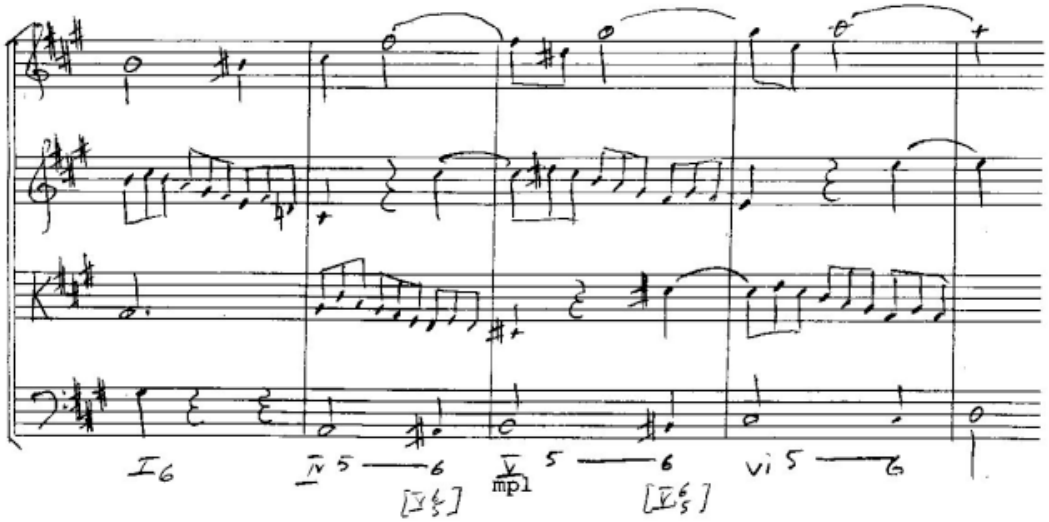
Example 1.12b String Quartet in A Major, K. 464/i, mm. 49–52, homophonic recomposition.



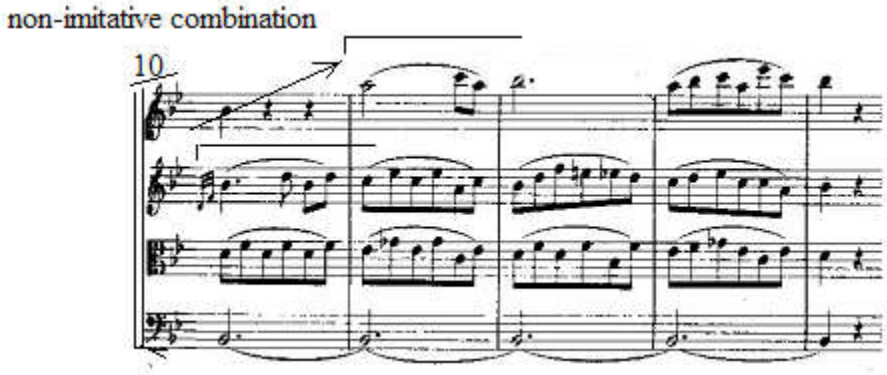
Example 1.12c String Quartet in A Major, K. 464/i, mm. 49–52, 2nd violin and viola.



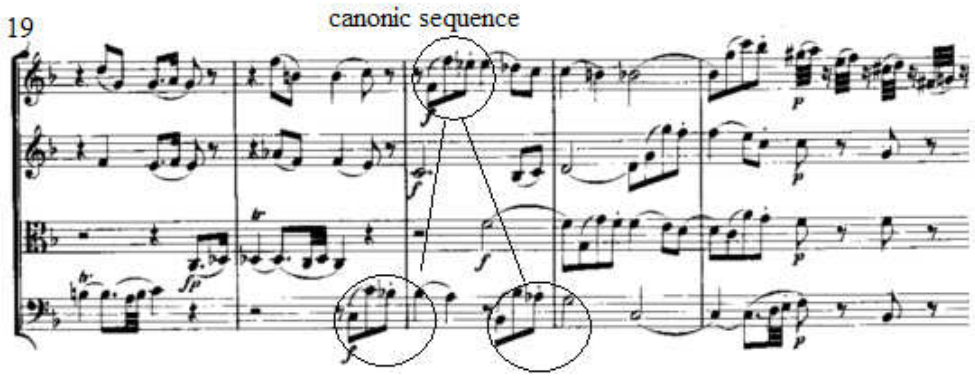
Example 1.12d String quartet in A Major, K. 464/i, mm. 49–52.



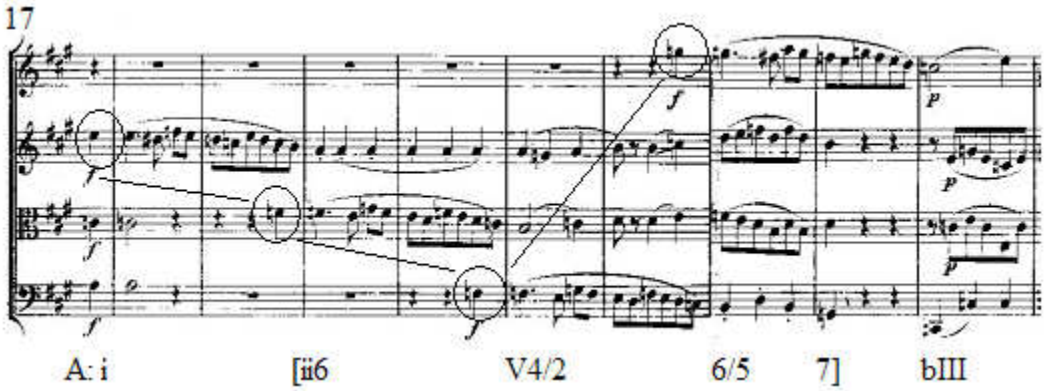
Example 1.13 String Quartet in E-flat Major, K. 428/iii, trio, closing section. mm. 10–14.



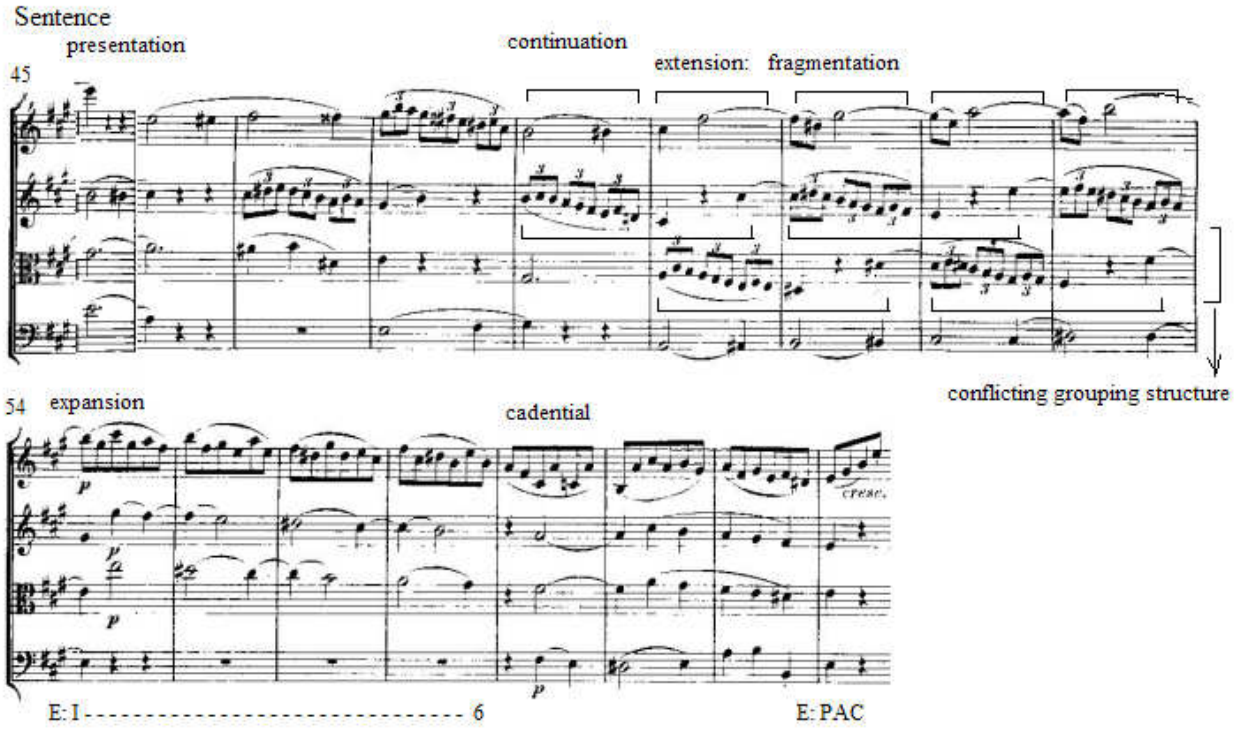
Example 1.14 String Quartet in D Minor, K. 421/i, subordinate theme, mm. 19–23.



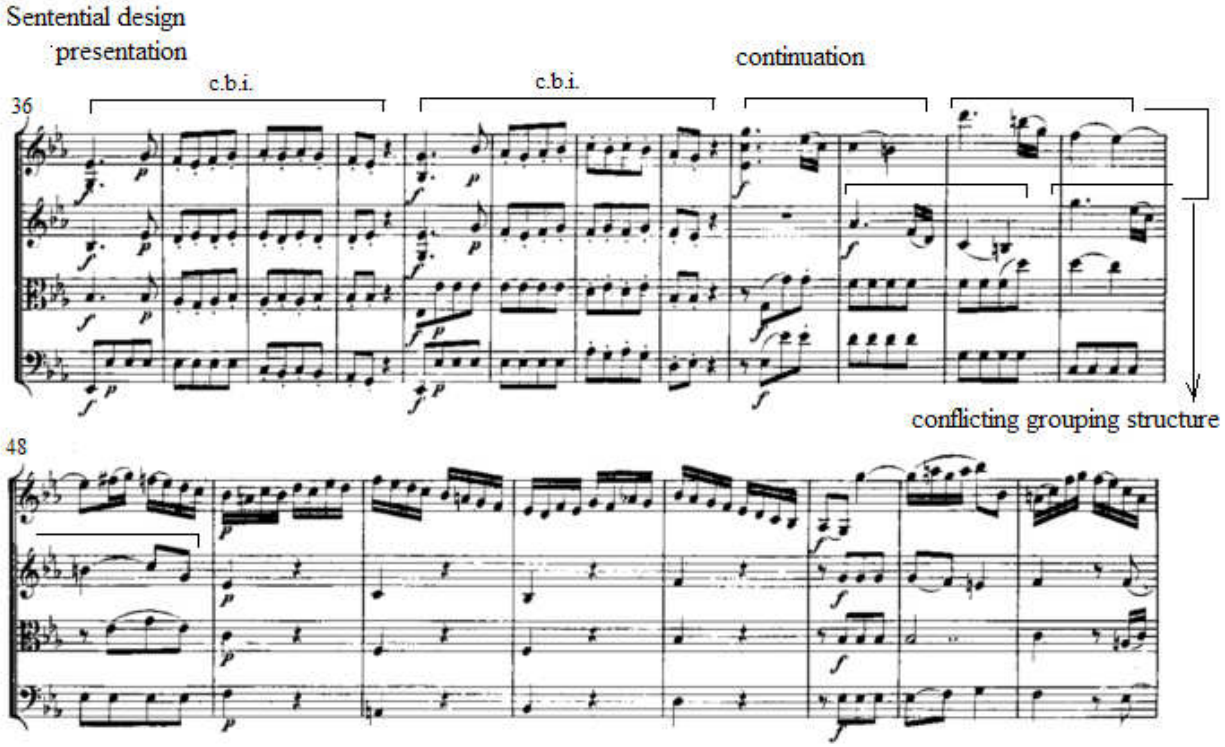
Example 1.15 String Quartet in A Major, K. 464/i, transition, mm. 17–25.



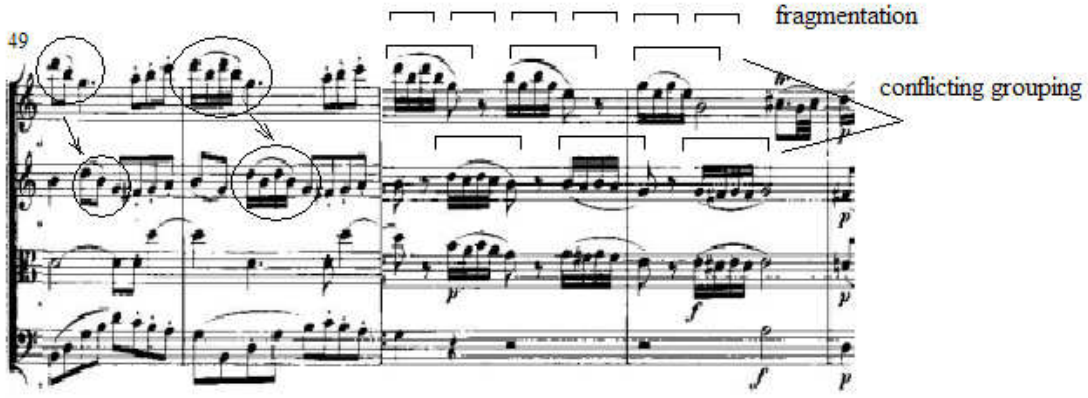
Example 1.16 String Quartet in A Major, K. 464/i, subordinate theme, mm. 45–61.



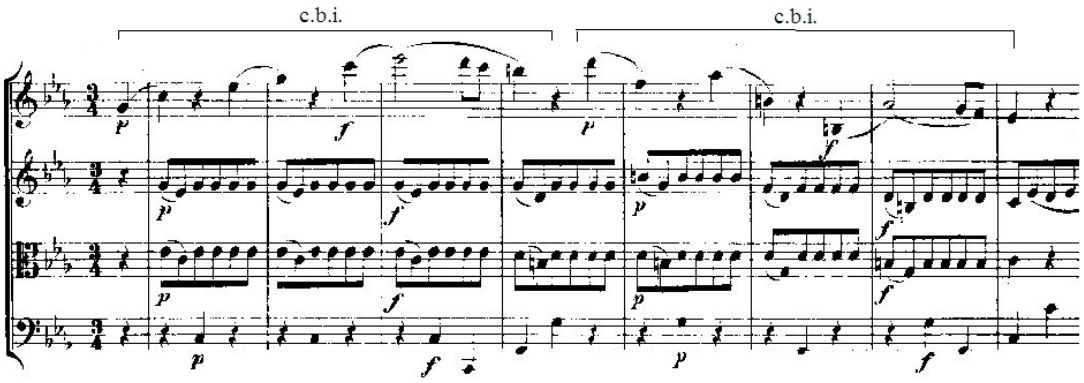
Example 1.17 String Quartet in E-flat Major, K. 428/iv, transition, mm. 36–55.



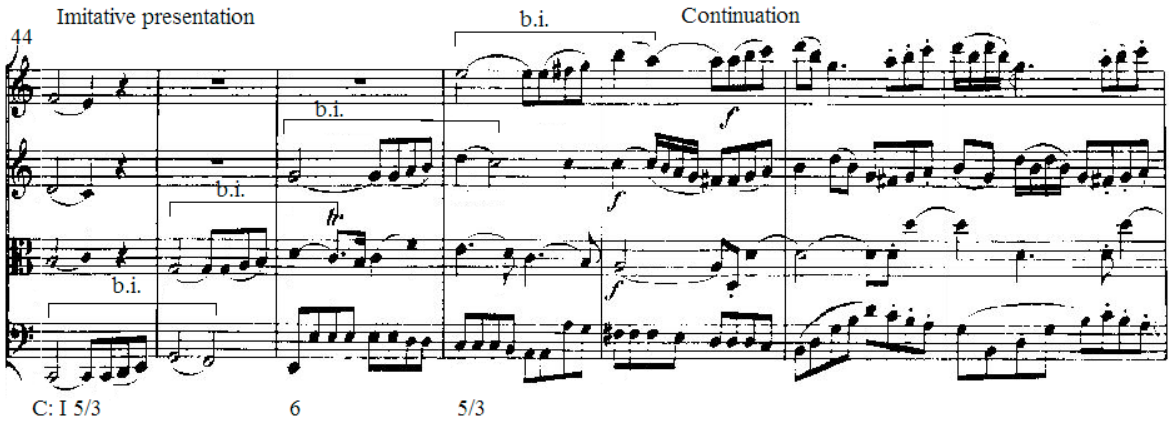
Example 1.18 String Quartet in C Major, K. 465/i, transition, continuation phrase, mm. 49–53.



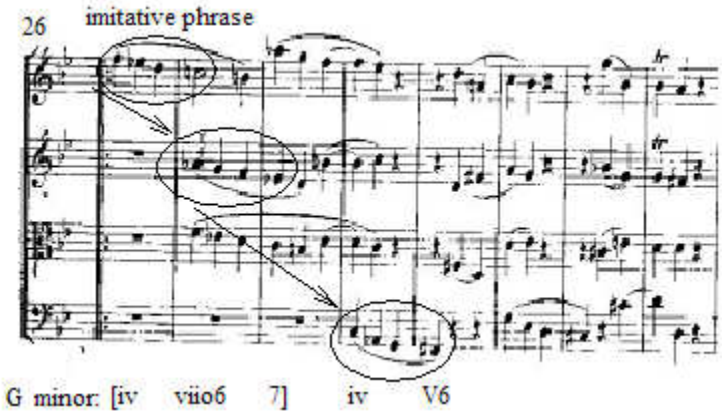
Example 1.19 String Quartet in C Major, K. 465/iii, trio, mm. 1–8.



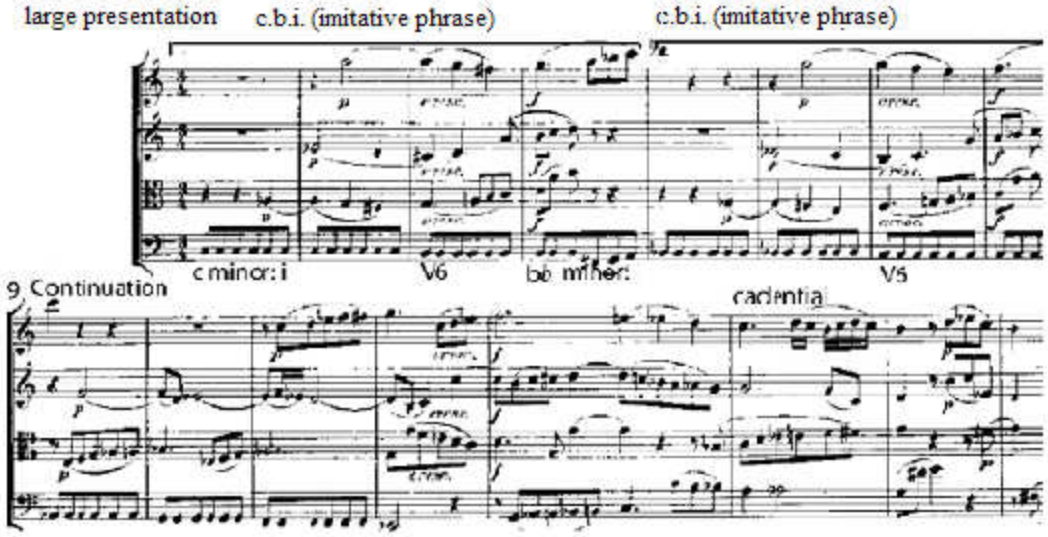
Example 1.20 String Quartet in C Major, K. 465/i, transition, mm. 44–48.



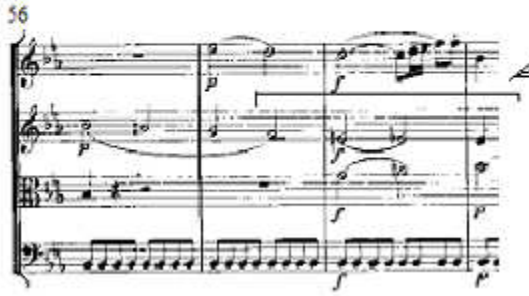
Example 1.21 String Quartet in G Major, K. 387/ii, trio, contrasting middle, mm. 26–33.



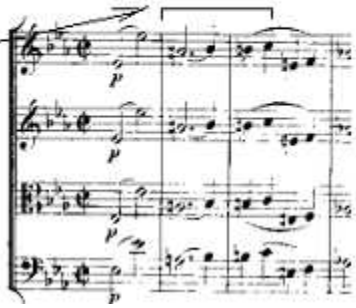
Example 1.22 String Quartet in C major, K. 465/i, slow introduction.



Example 1.23a String Quartet in E-flat major, K. 428/i, closing section, mm. 56-59.

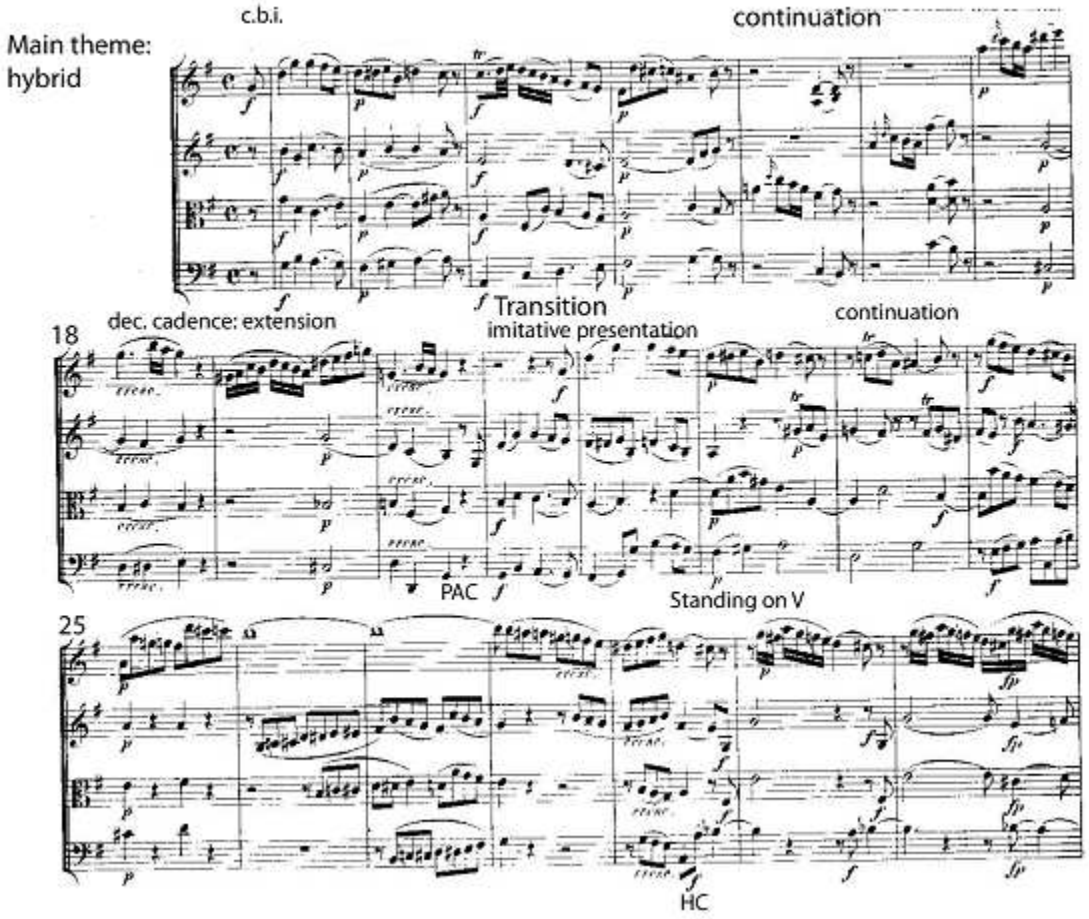


Example 1.23a String Quartet in E-flat major, K. 428/i, main theme, mm. 1-4.

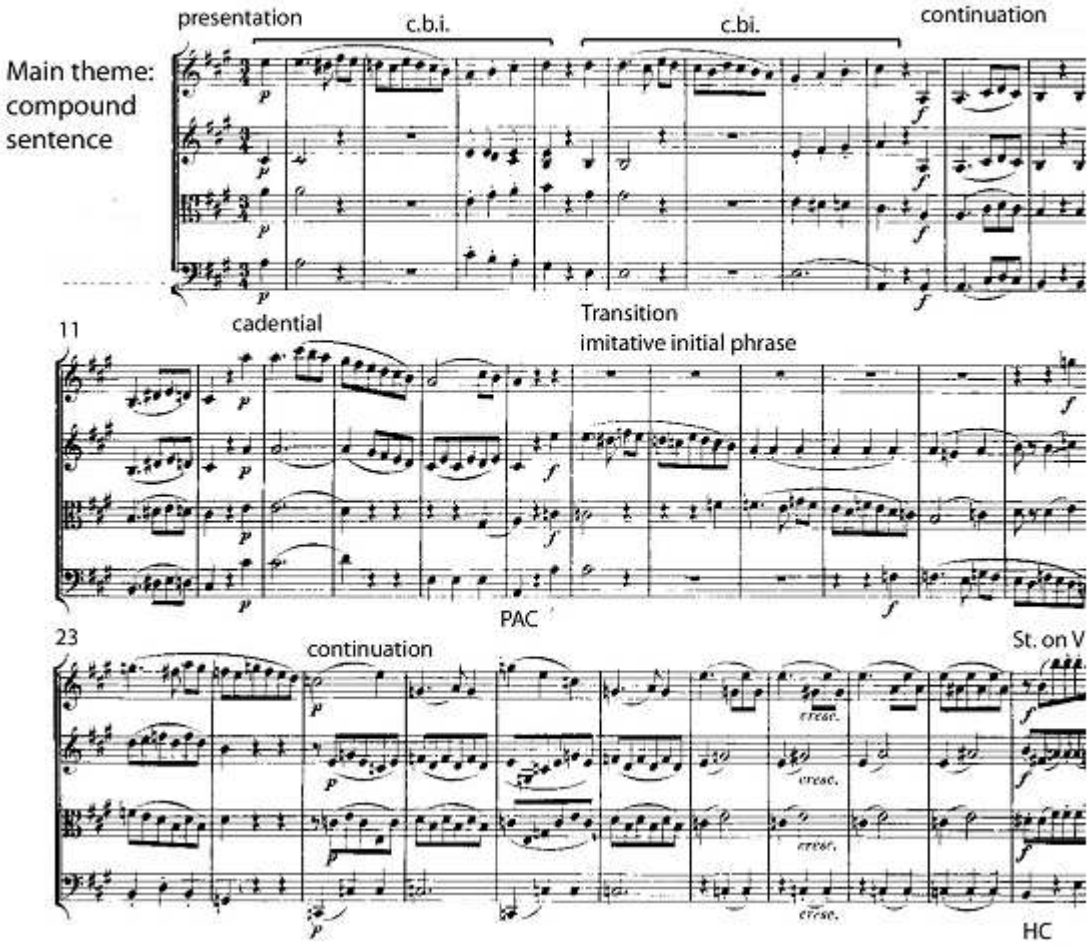


CHAPTER 2

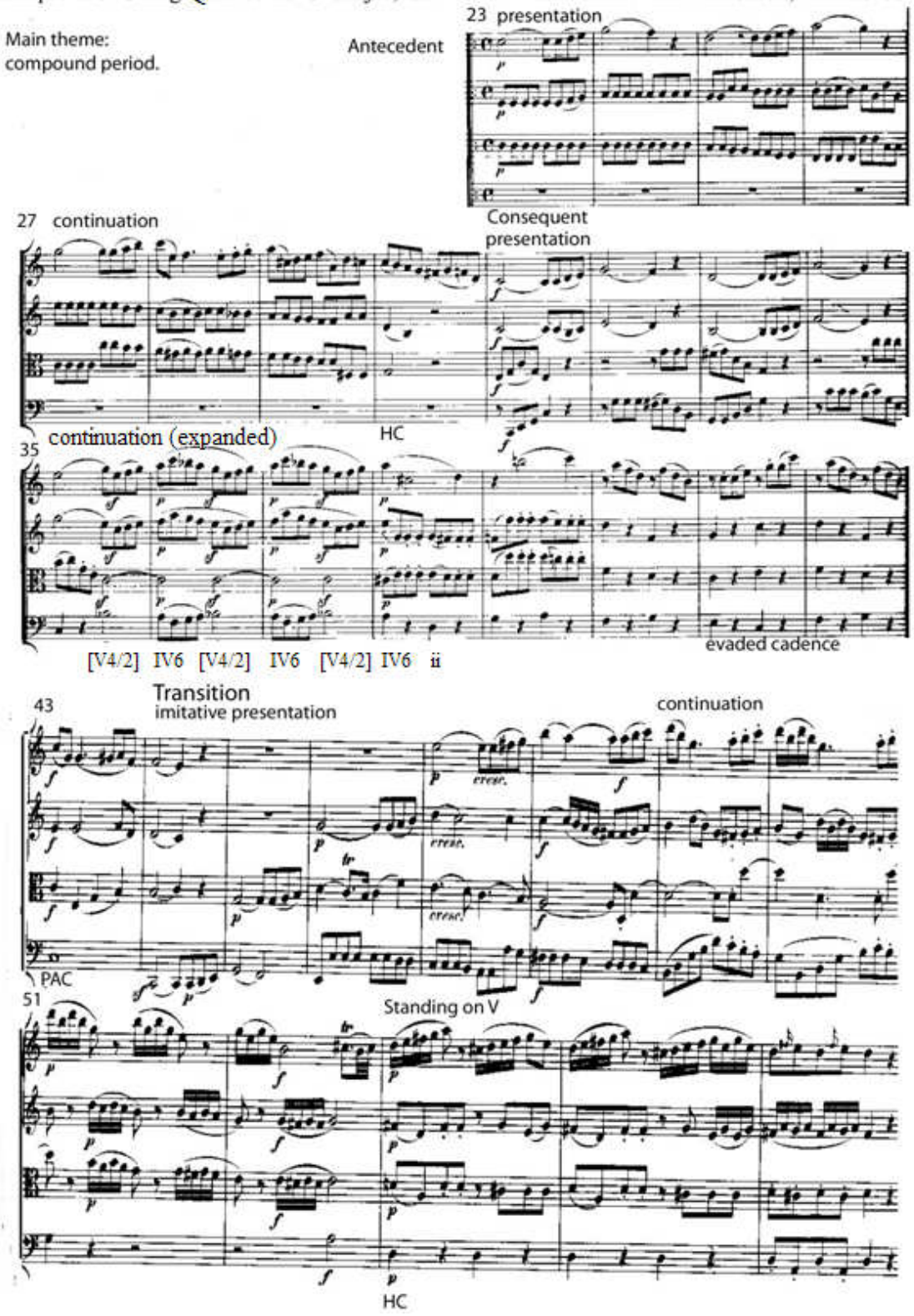
Example 2.1 String Quartet in G Major, K. 387/i, main theme and transition, mm.1-24.



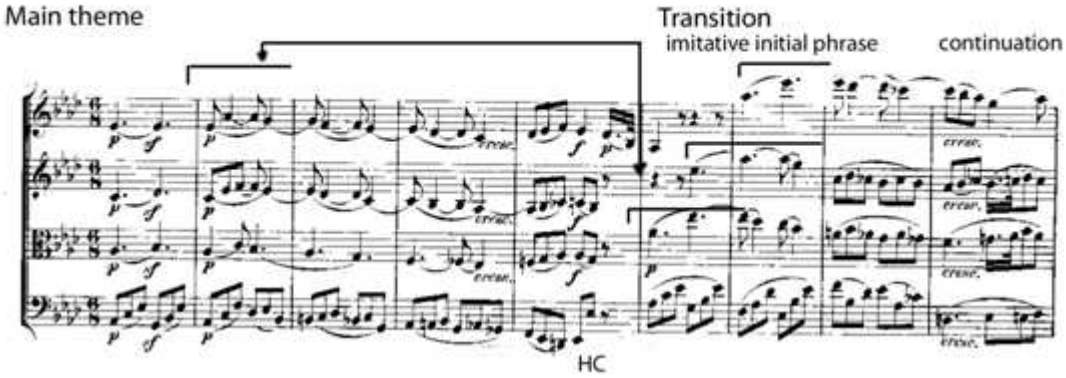
Example 2.2 String Quartet in A Major, K. 464/i, main theme and transition, mm.1-36.



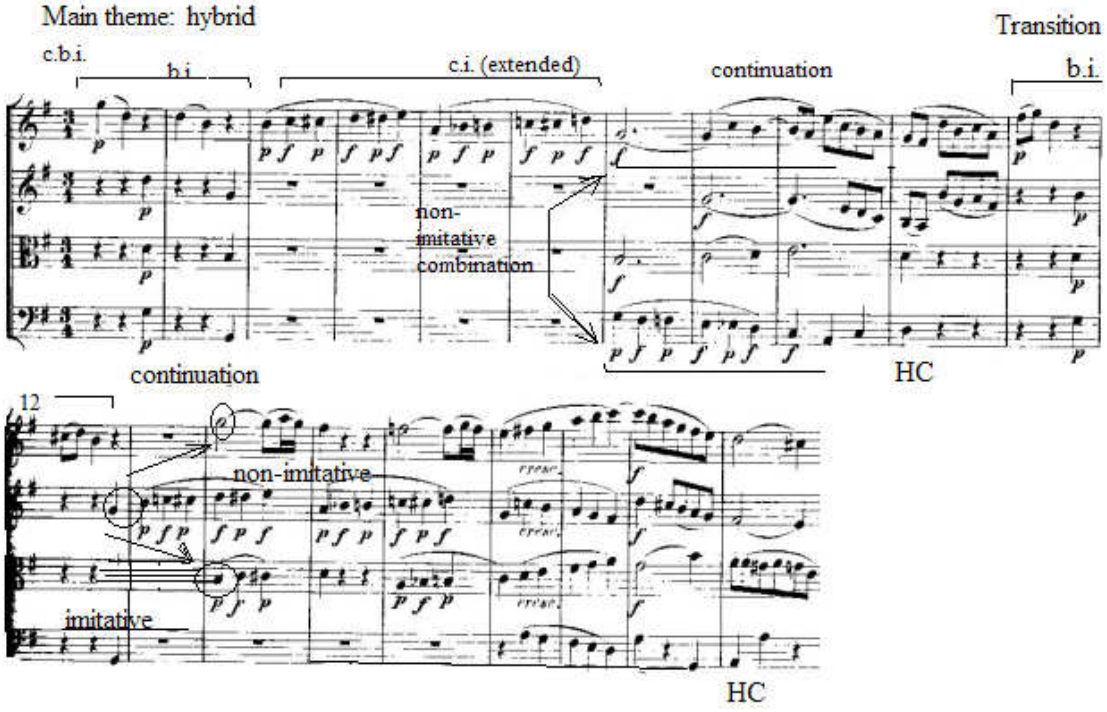
Example 2.3 String Quartet in C Major, K. 465/i. main theme and transition, mm.23-55.



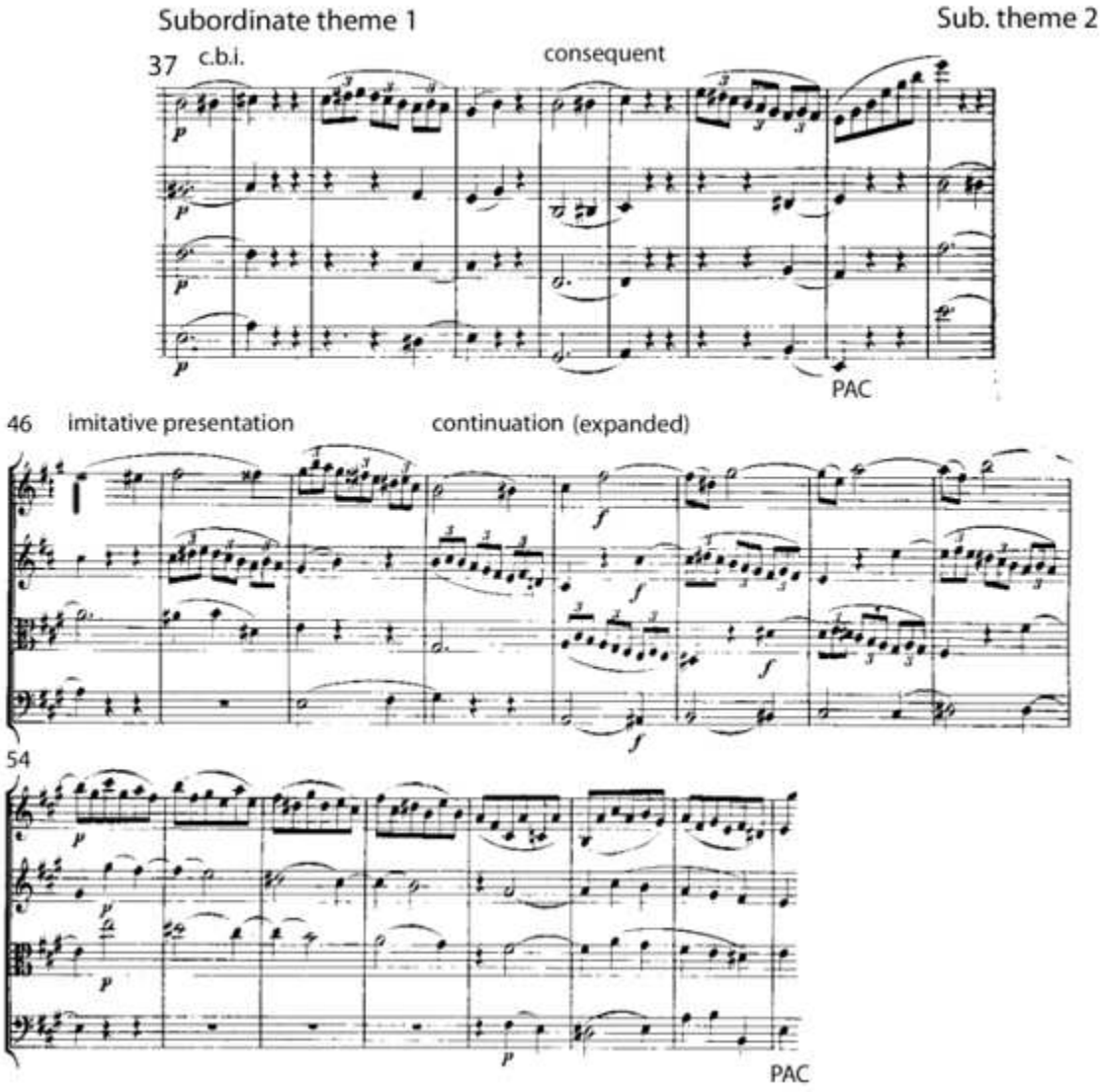
Example 2.4 String Quartet in E-flat Major, K. 428/ii, mm. 1-9.



Example 2.5 String Quartet in G Major, K. 387/ii, main theme and transition, mm. 1–20.

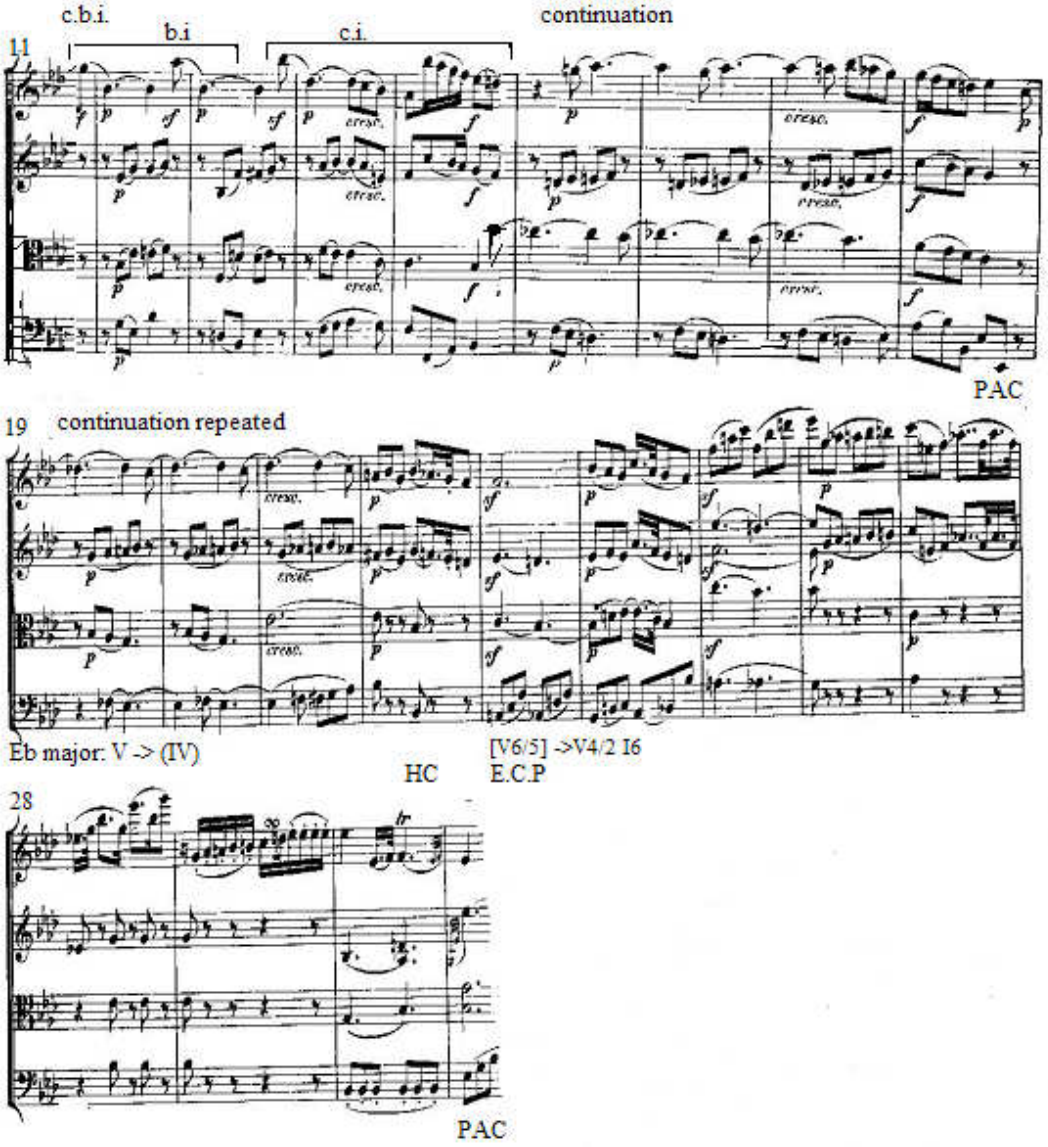


Example 2.6. String Quartet in A major, K. 464/i, sub. theme, mm. 37-68.

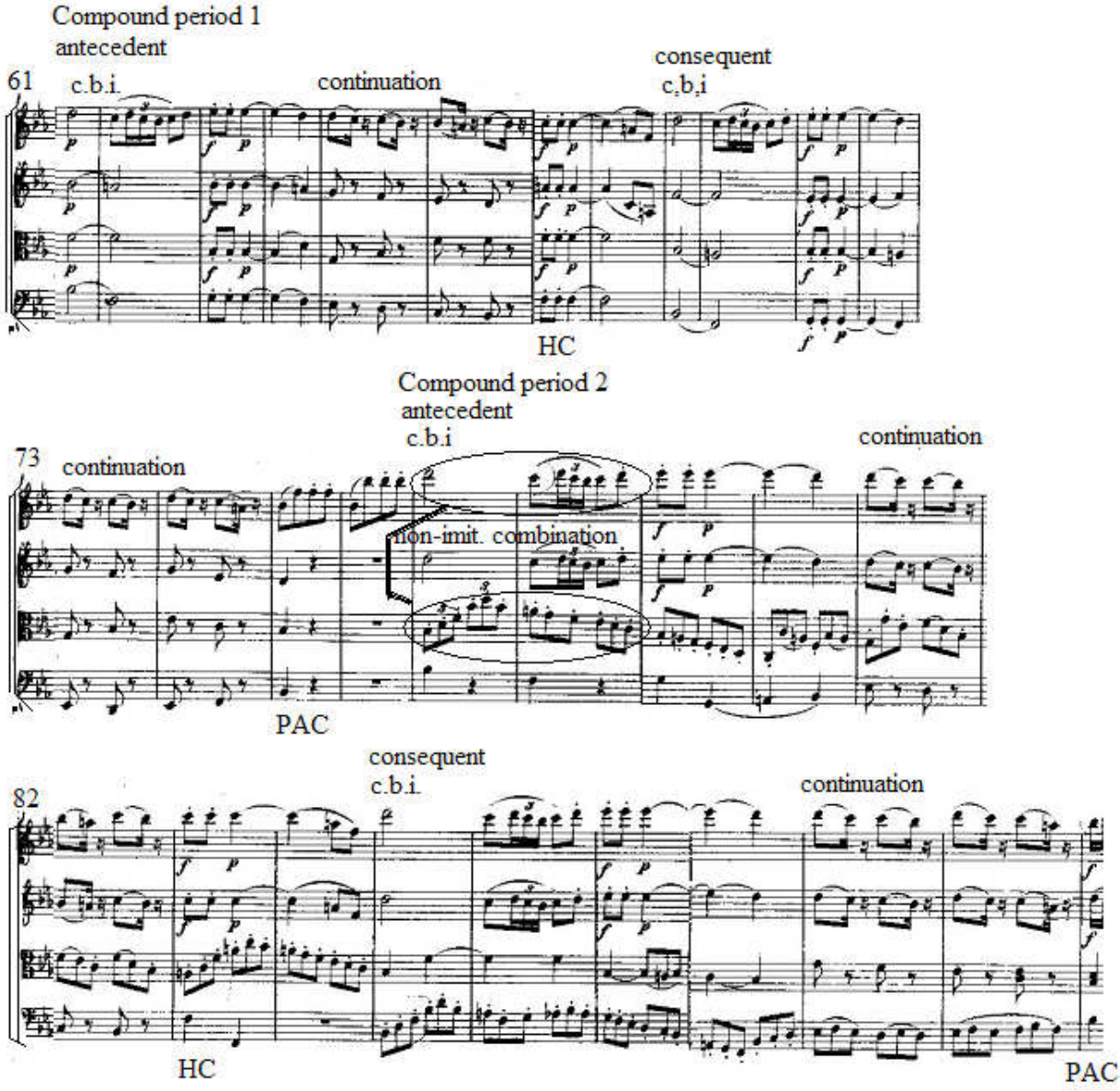


Example 2.7 String Quartet in E-flat Major, K. 428/ii, subordinate theme, mm. 11–31.

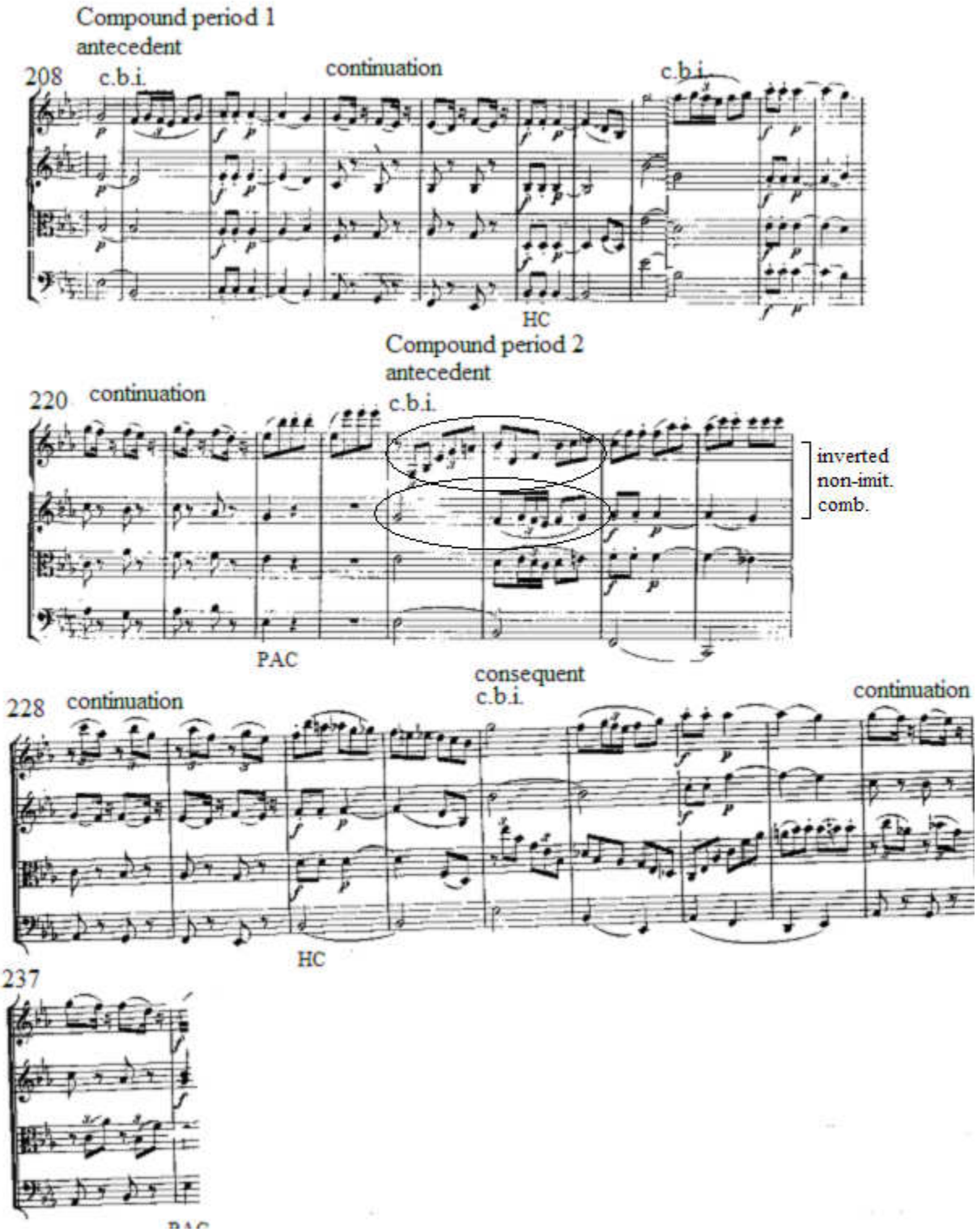
Hybrid theme



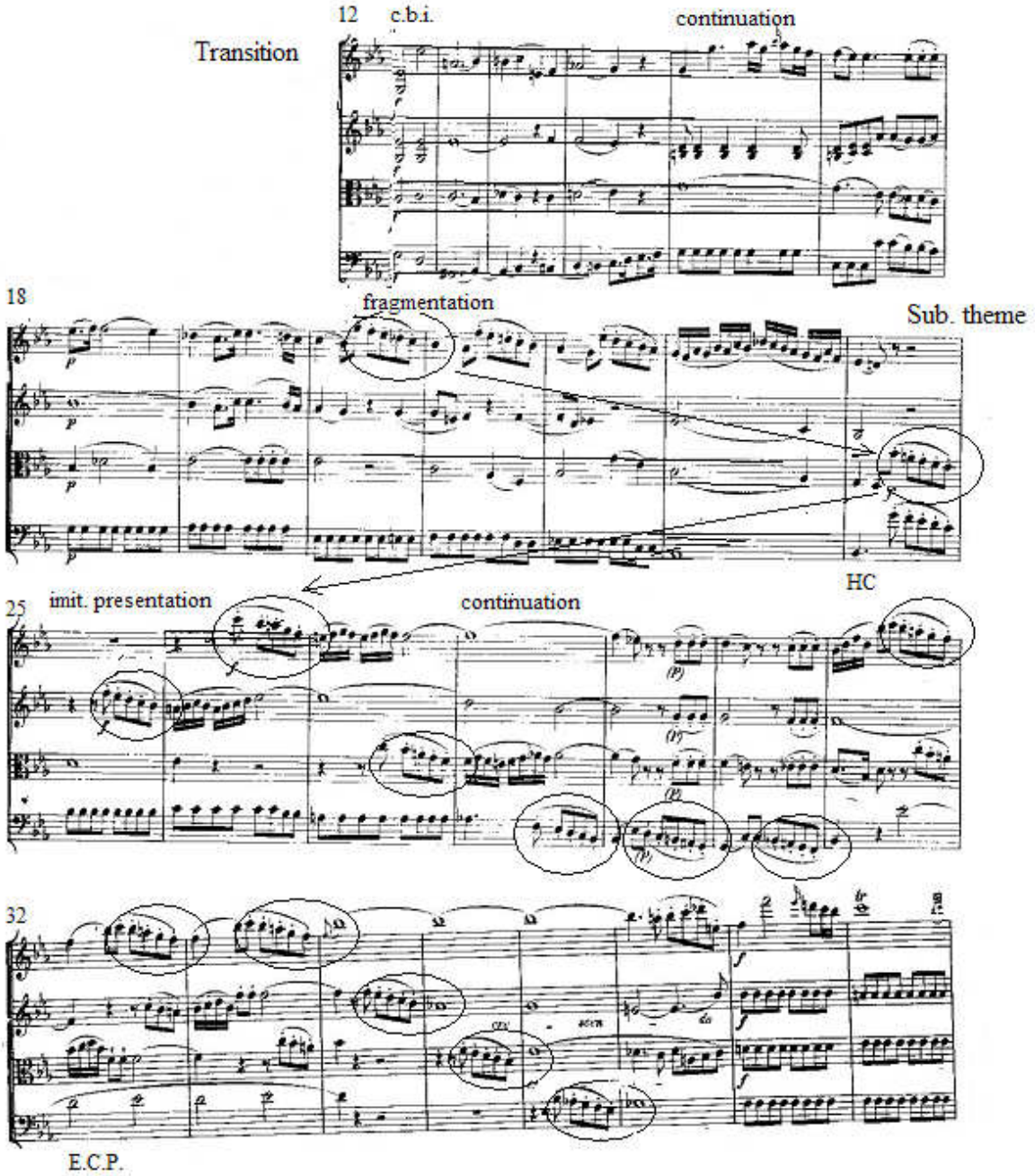
Example 2.8a String Quartet in E-flat Major, K. 428/iv, subordinate theme in the exposition, mm. 61–91.



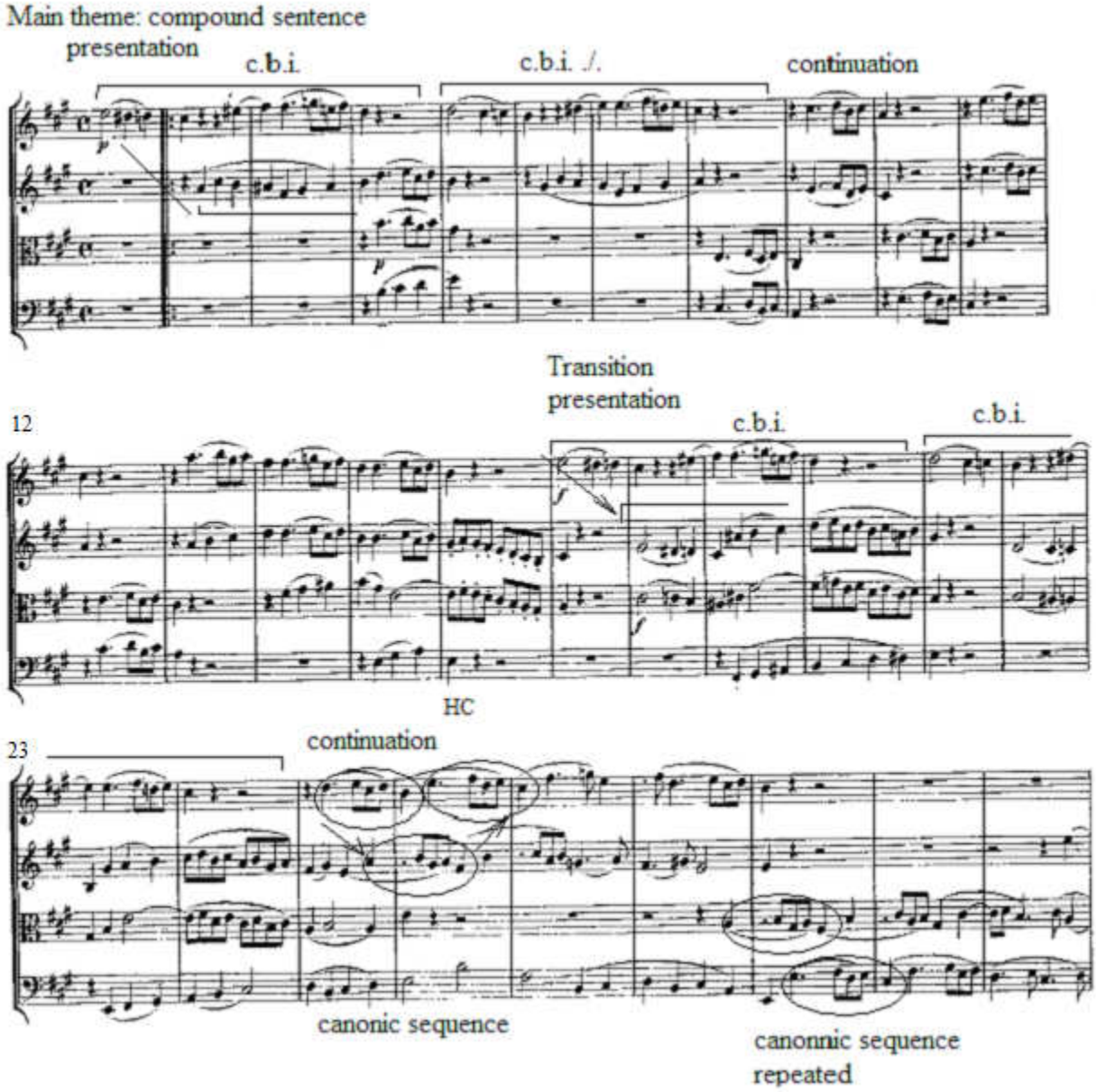
Example 2.8b String Quartet in E-flat Major, K. 428/iv, subordinate theme in the recapitulation, mm. 61–91.

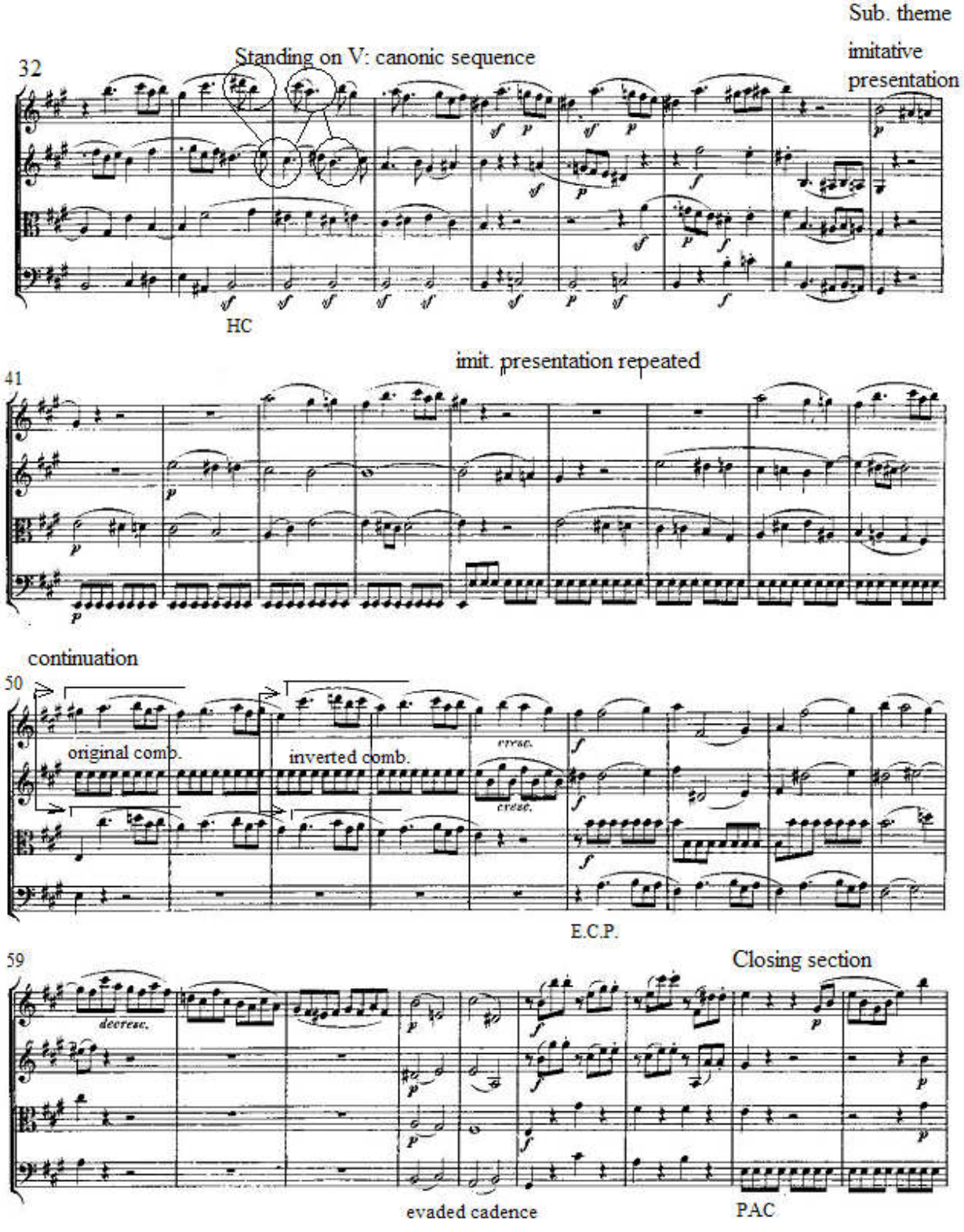


Example 2.9 String Quartet in E-flat Major, K. 428/i, transition and subordinate theme, mm. 12–40.

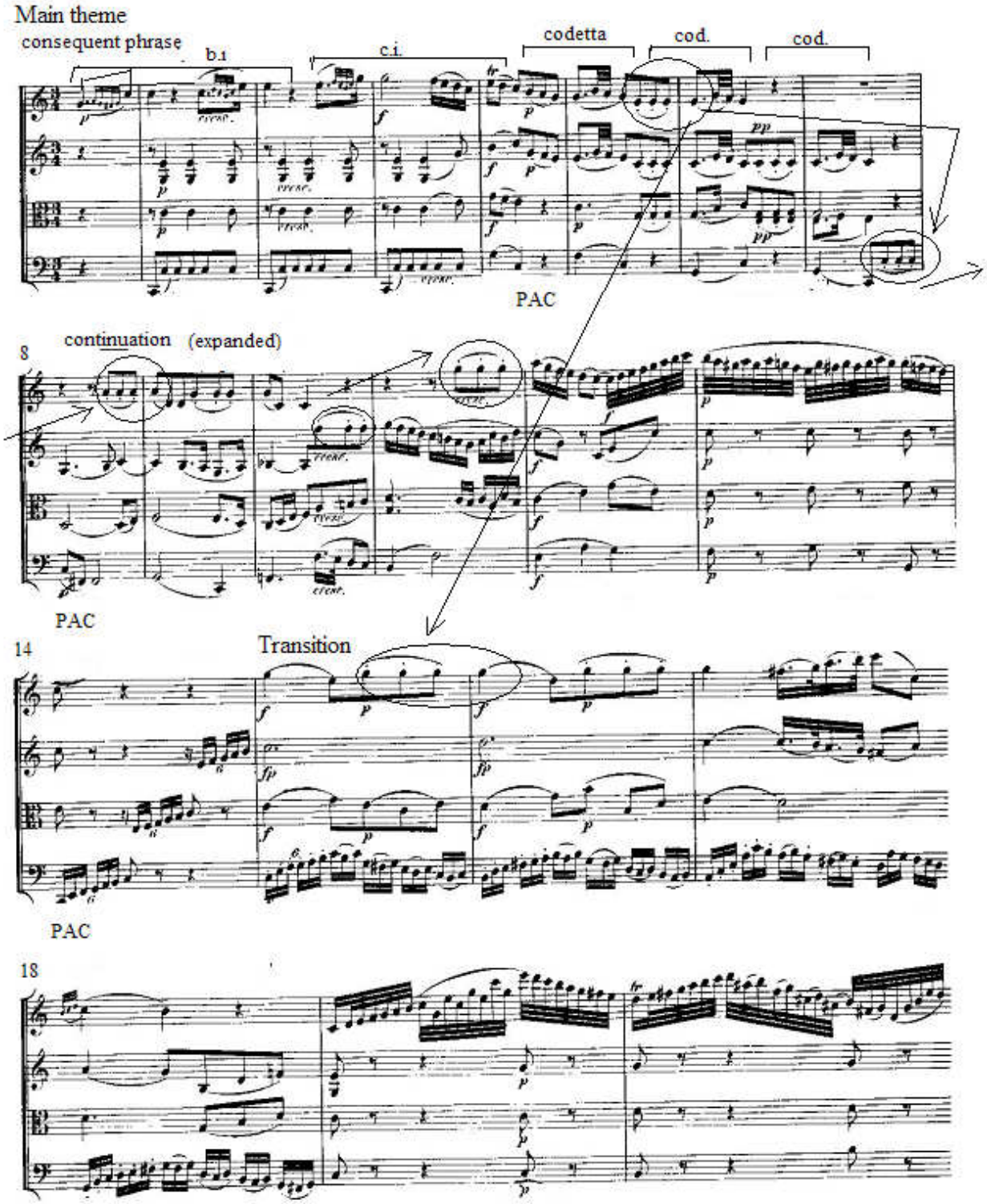


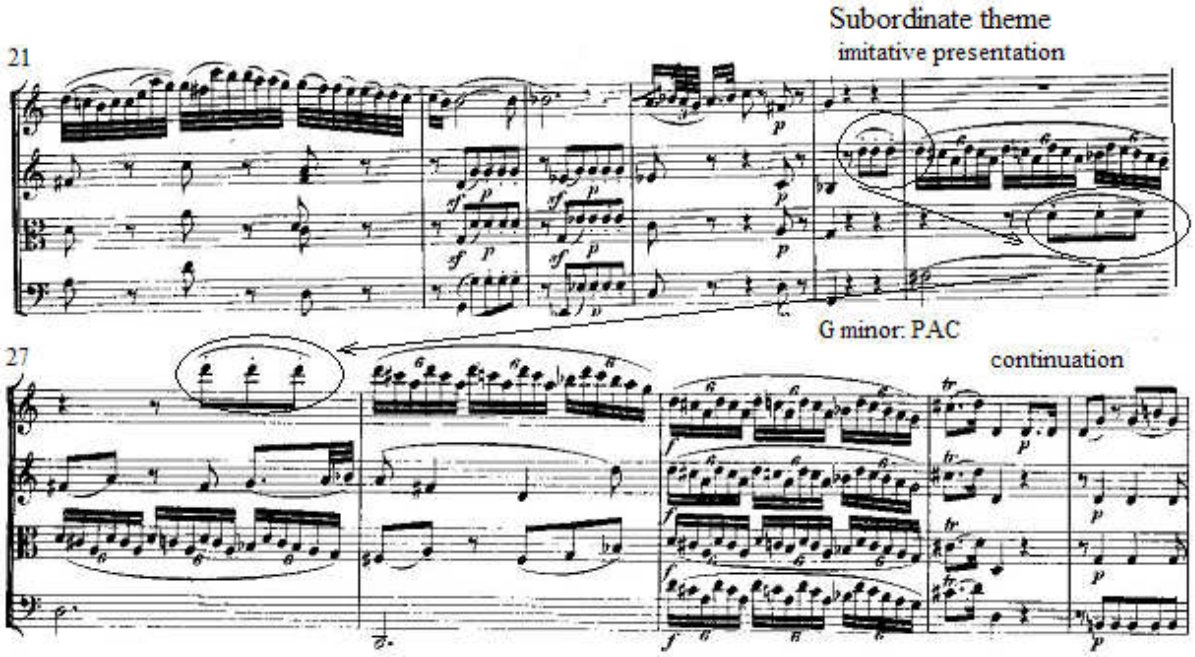
Example 2.10 String Quartet in A Major, K. 464/iv, mian theme, trans., and sub. theme



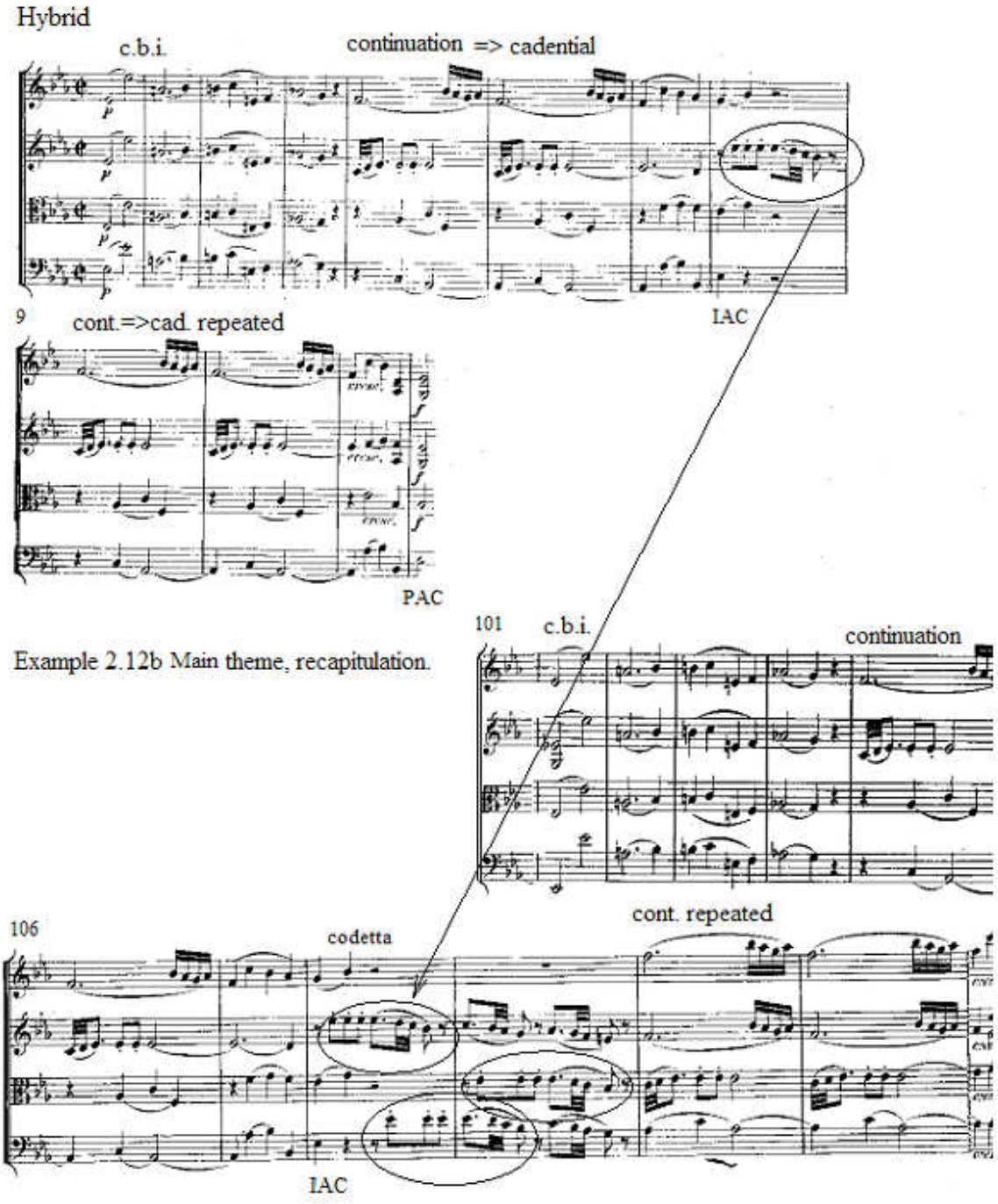

Sub. theme
imitative
presentation
32
Standing on V: canonic sequence
HC
41
imit. presentation repeated
continuation
50
original comb.
inverted comb.
E.C.P.
59
Closing section
evaded cadence
PAC

Example 2.11 String Quartet in G Major, K. 387/iii, main theme, transition, and subordinate theme, mm. 1–31.



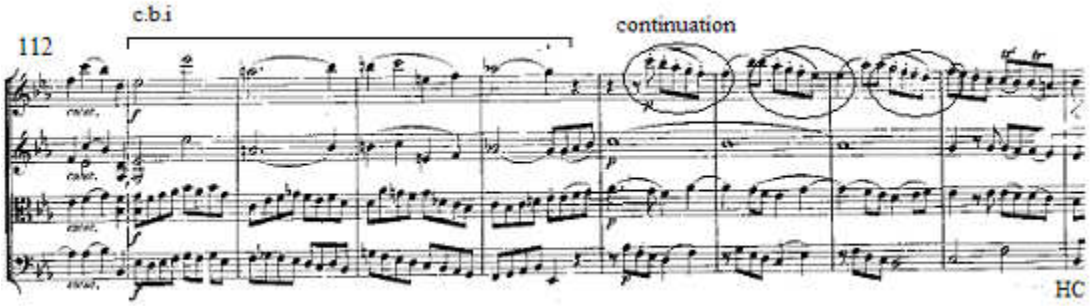

Subordinate theme
imitative presentation
21
G minor: PAC
27
continuation

Example 2.12a String Quartet in E-flat Major, K. 428/i, main theme, mm. 1–12.

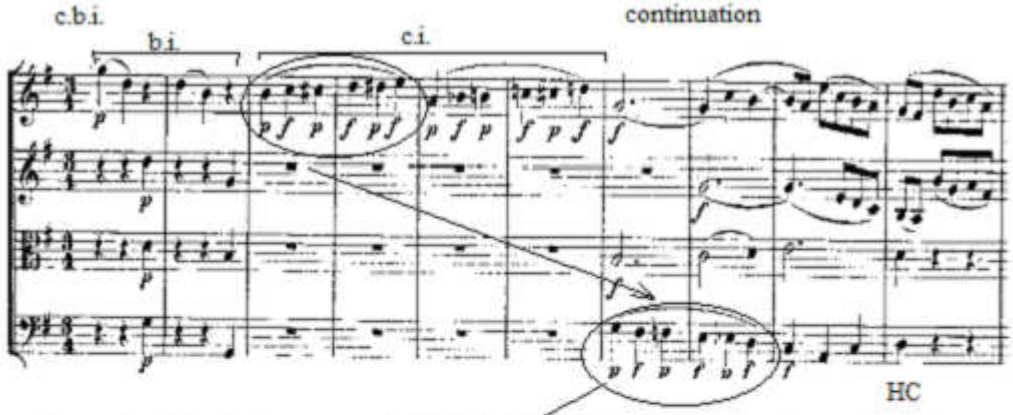


Example 2.12b Main theme, recapitulation.

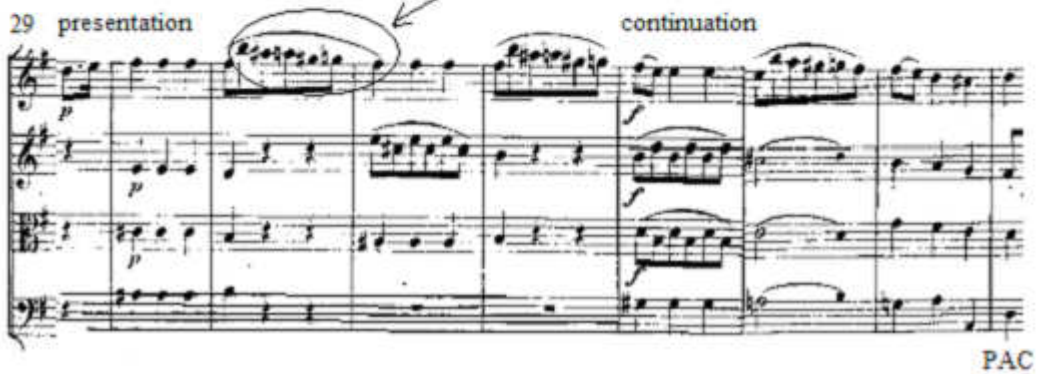
Example 2.13 String Quartet in E-flat Major, K. 428/i, transition in the recapitulation, mm. 113–121.



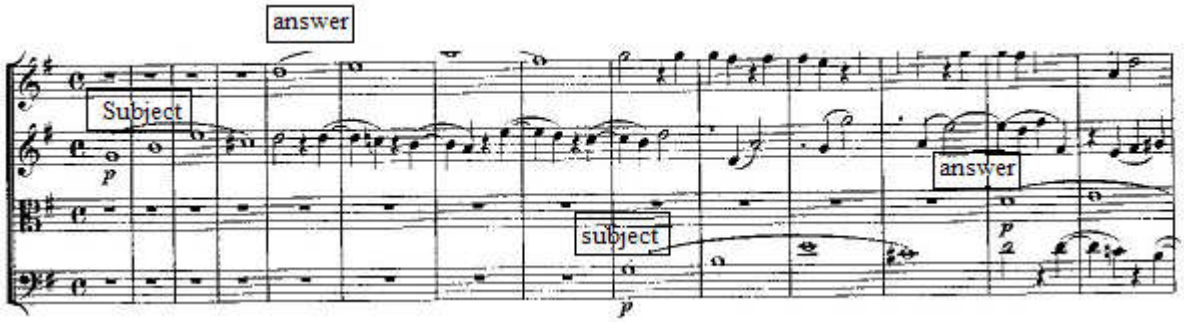
Example 2.14a String Quartet in G Major, K. 387/ii. main theme, mm.1-10.



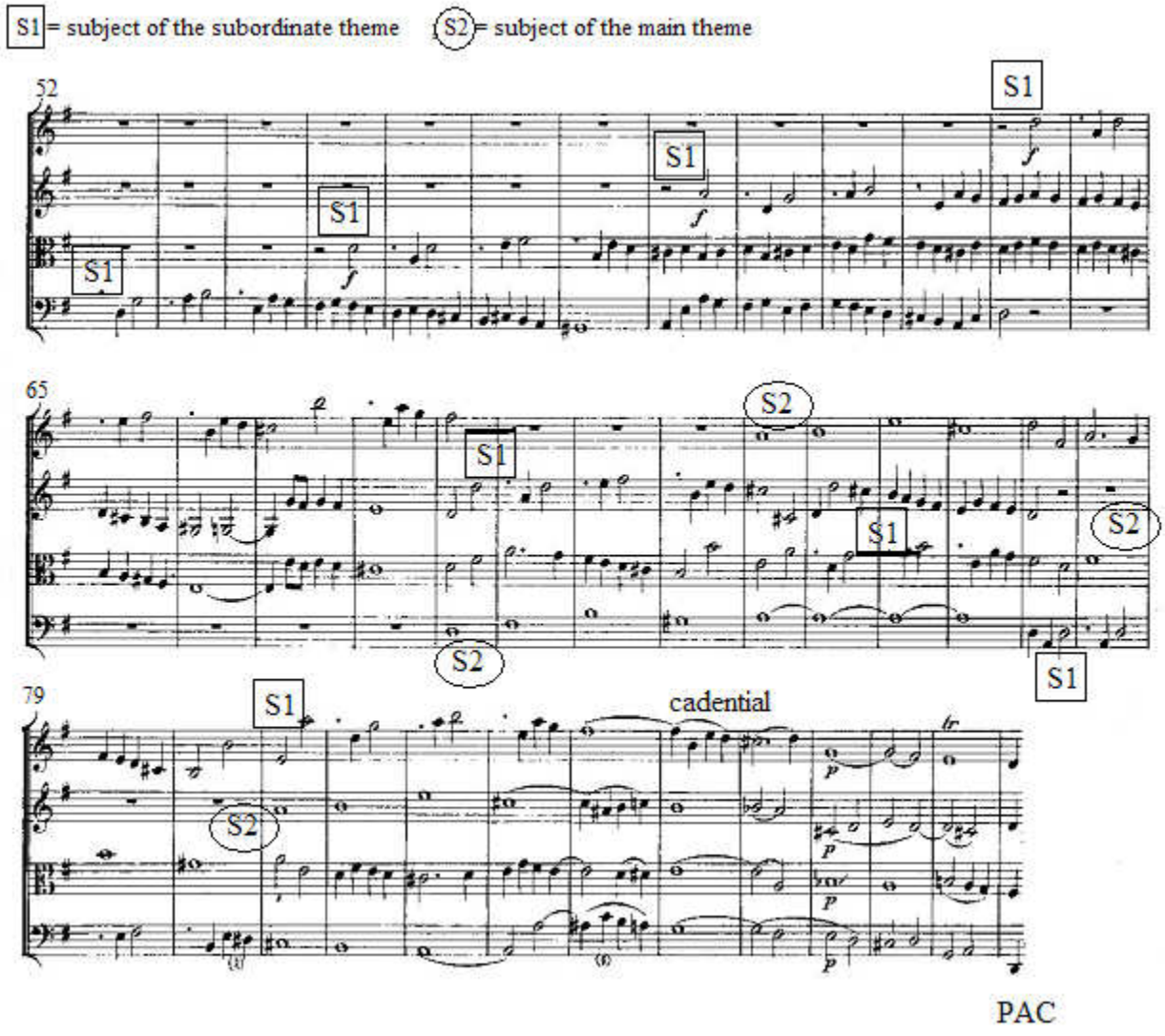
Example 14 b. String quartet in G Major, K. 387/ii, Sub. theme 2, mm.29-36.



Example 2.15a String Quartet in G Major, K. 387/iv, main theme, mm. 1–14.

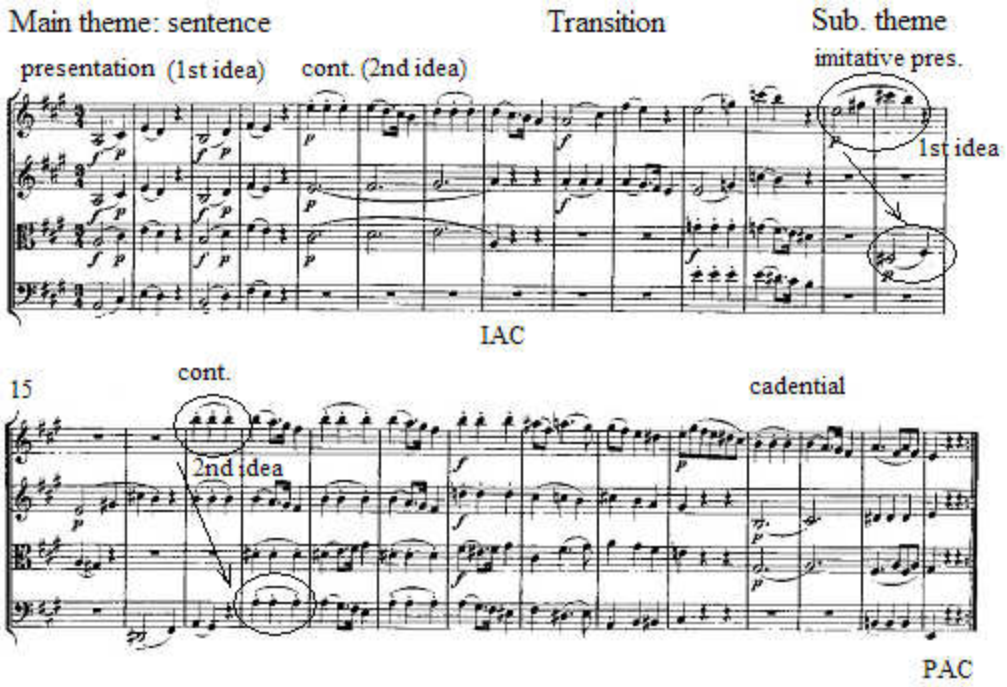


Example 2.15b String Quartet in G Major, K. 387/iv, subordinate theme, mm. 52–91.

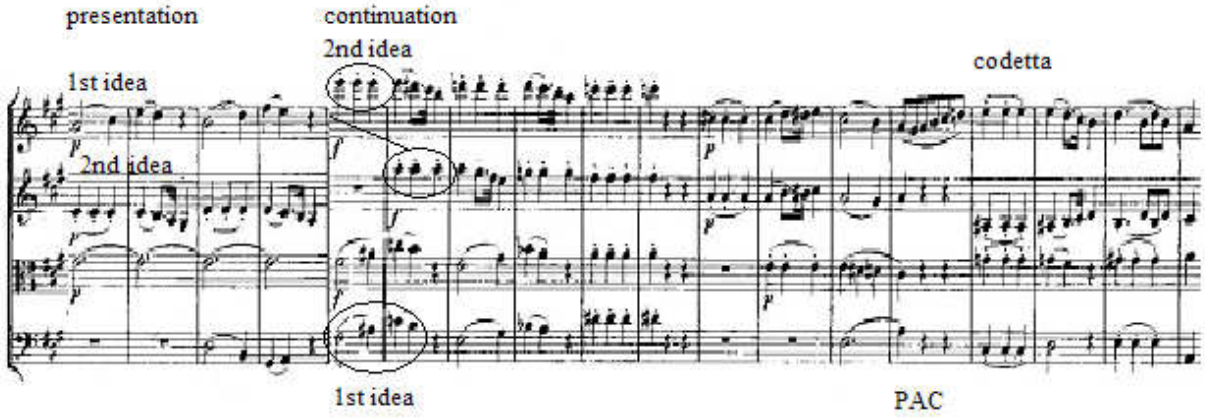


CHAPTER 3

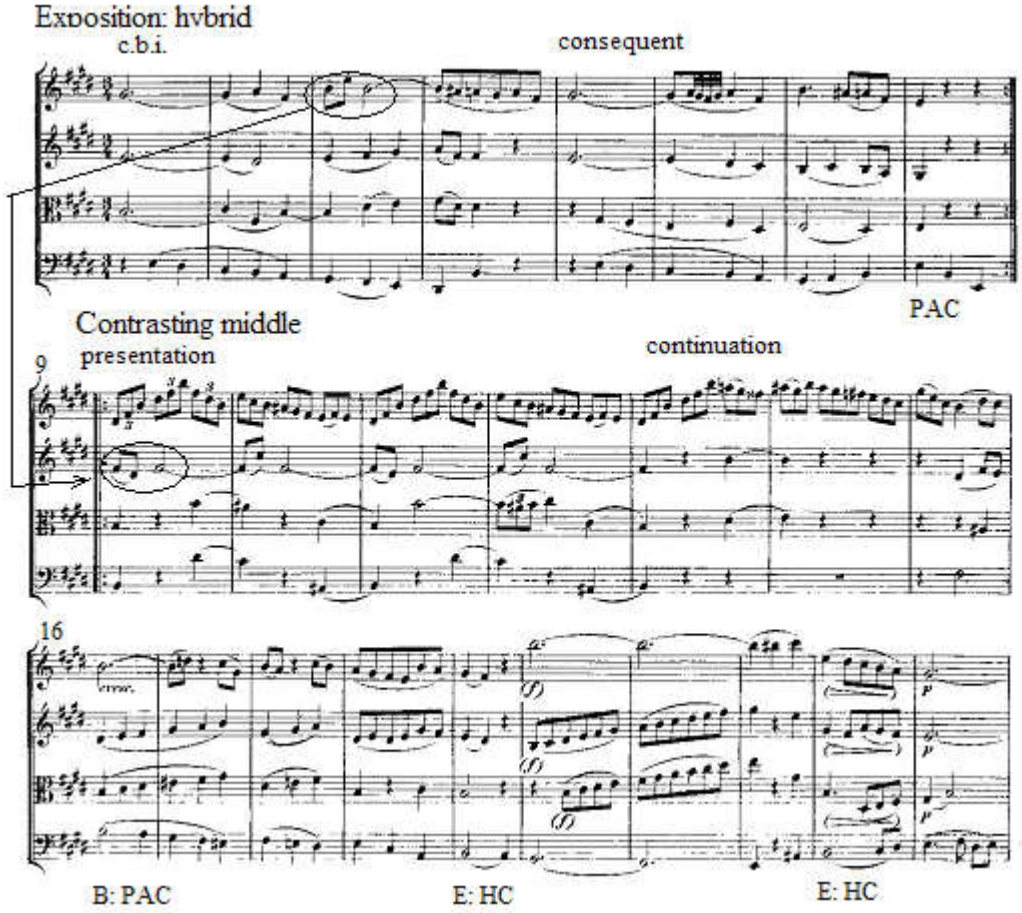
Example 3.1a String Quartet in A Major, K. 464/ii, minuet, exposition, mm. 1–28.



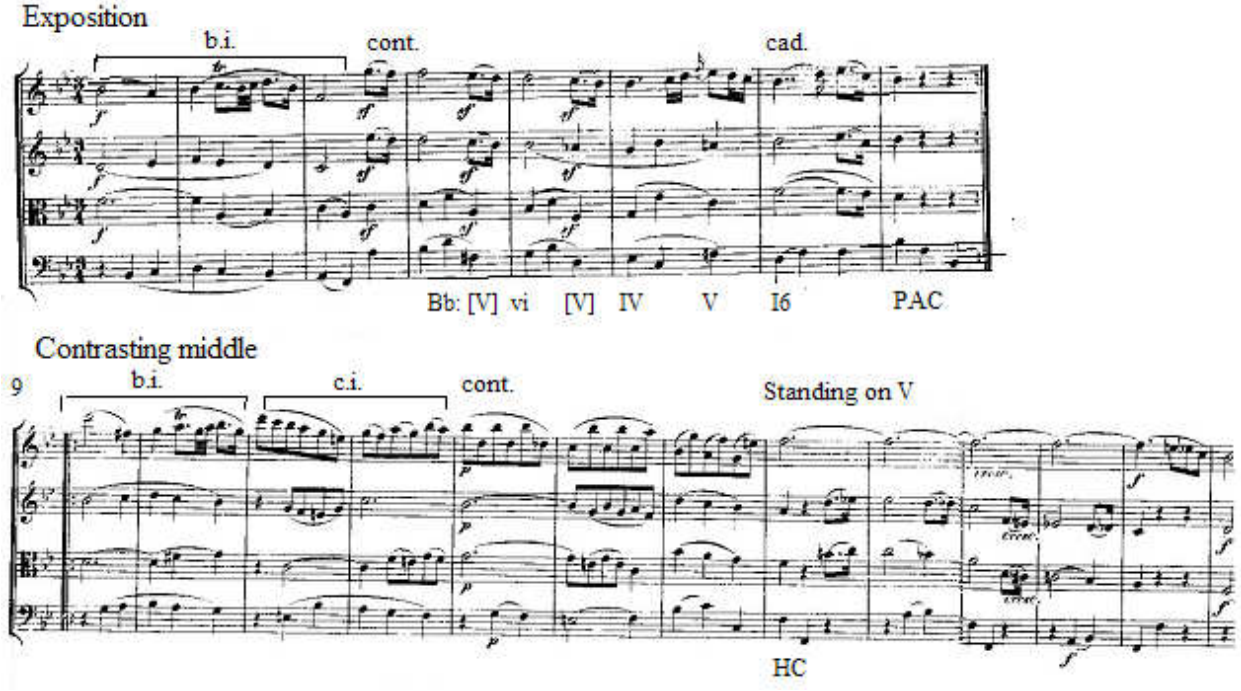
Example 3.1b String Quartet in A Major, K. 464/ii, minuet, recapitulation, mm. 55–62.



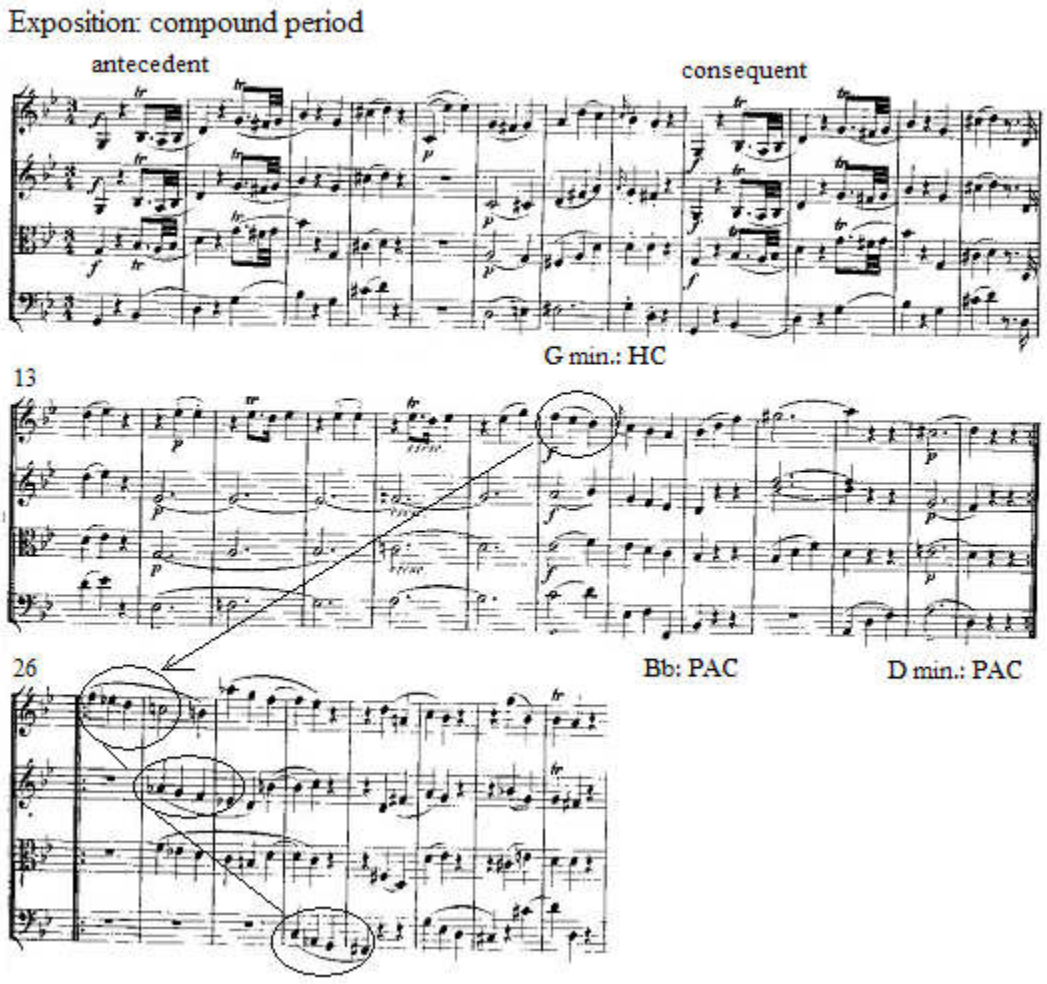
Example 3.2 String Quartet in A Major, K. 464/ii, trio, mm. 1–25.



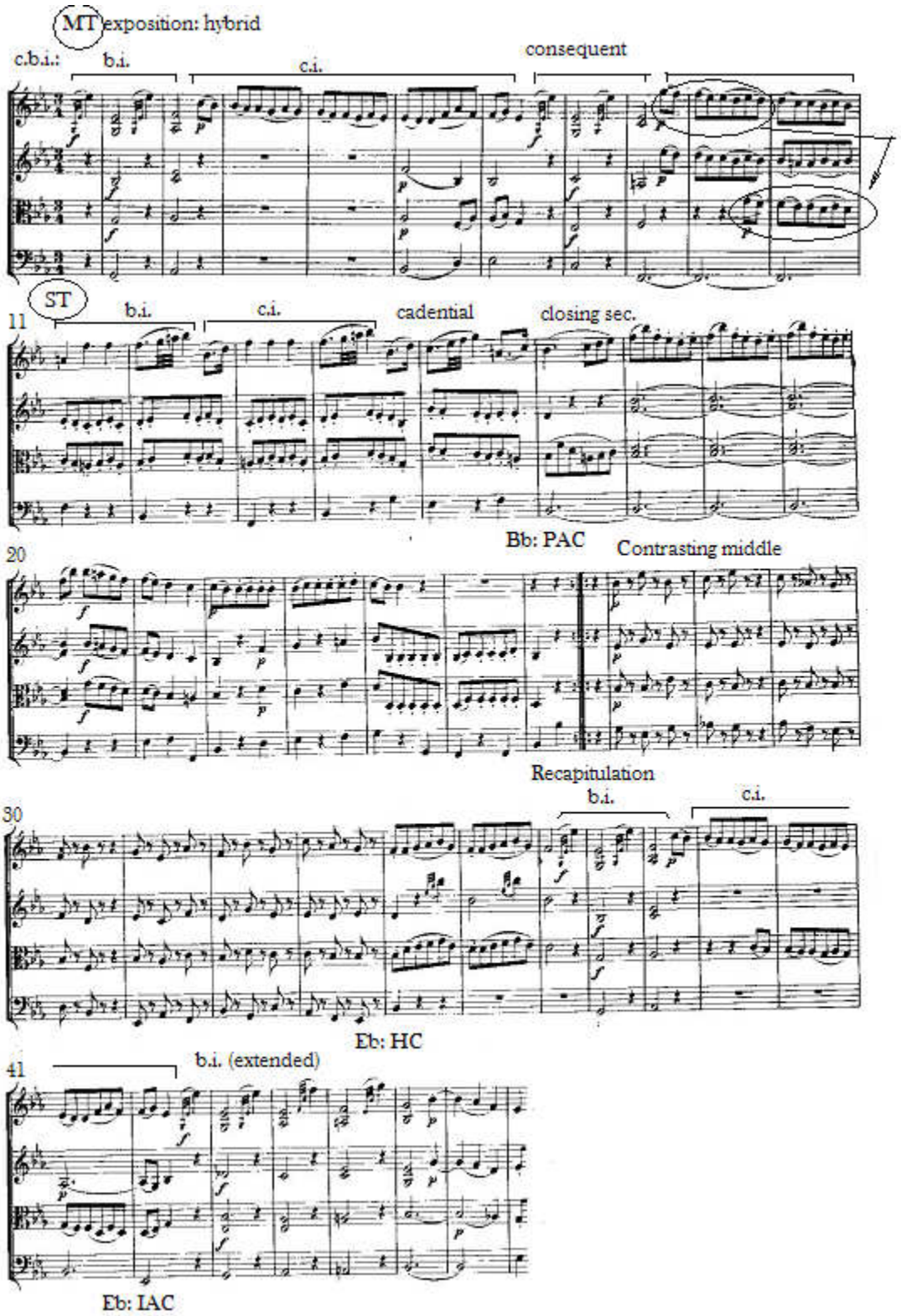
Example 3.3 String Quartet in B-flat Major, K. 458/ii, minuet, mm. 1–21.



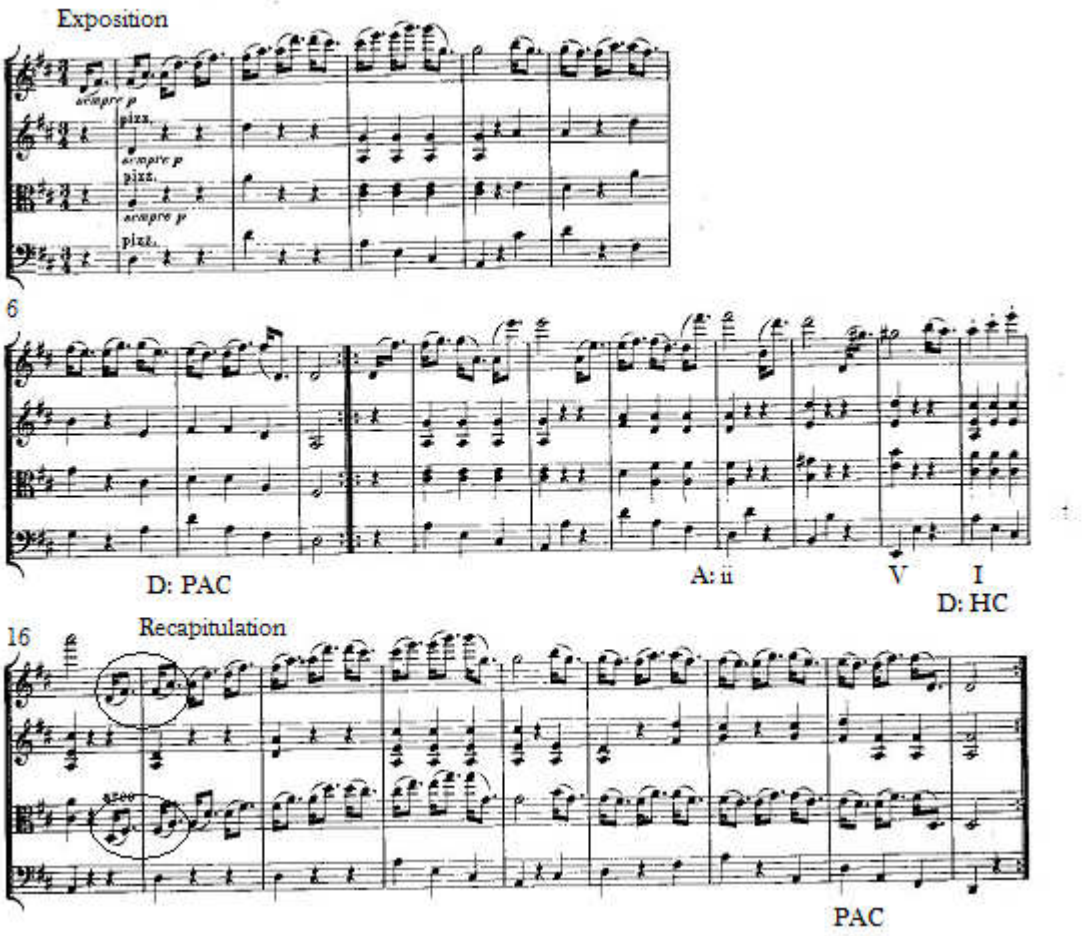
Example 3.4 String Quartet in G Major, K. 387/ii, trio, mm. 1–33.



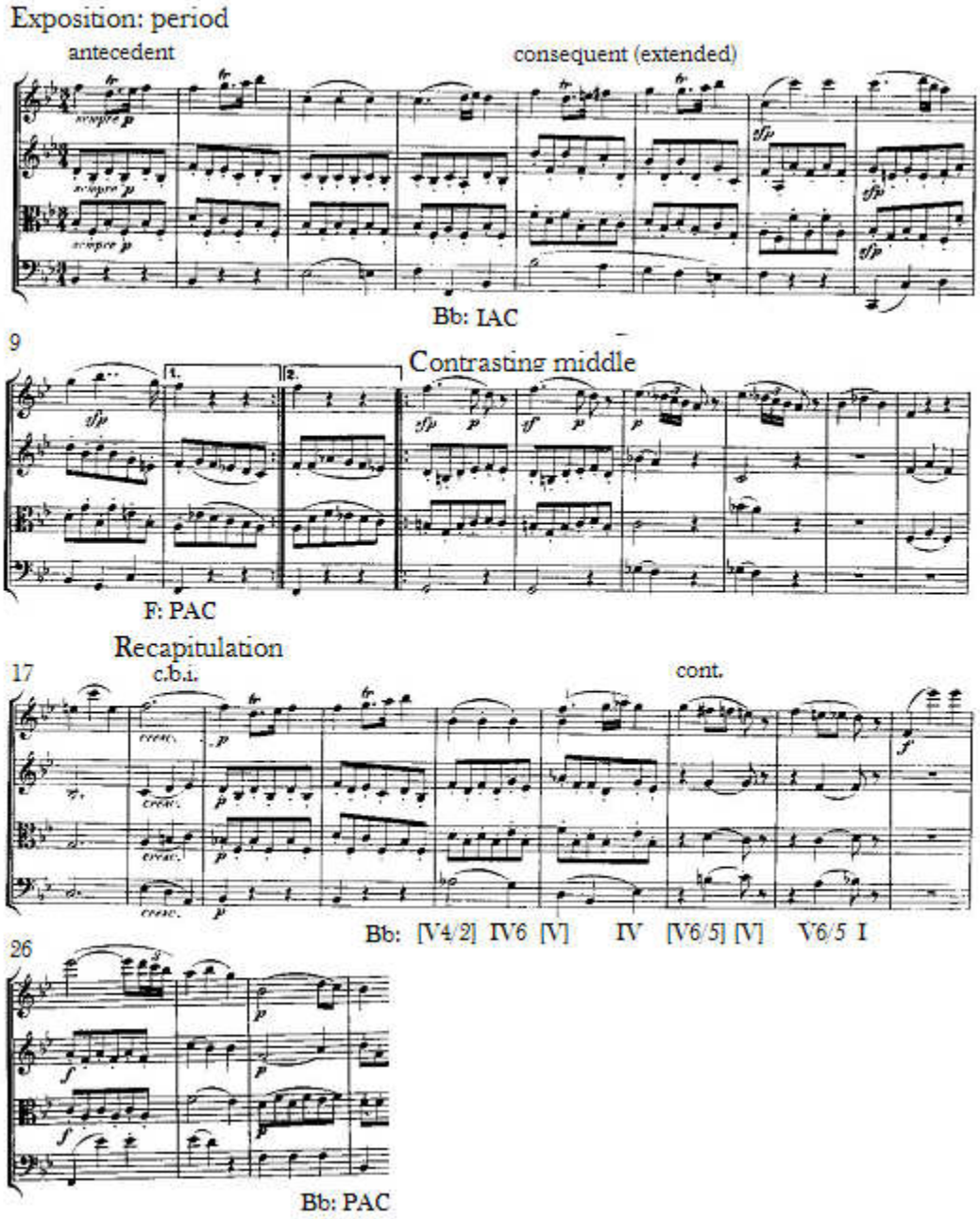
Example 3.5 String Quartet in E-flat Major, K. 428/iii, minuet, mm. 1–48.



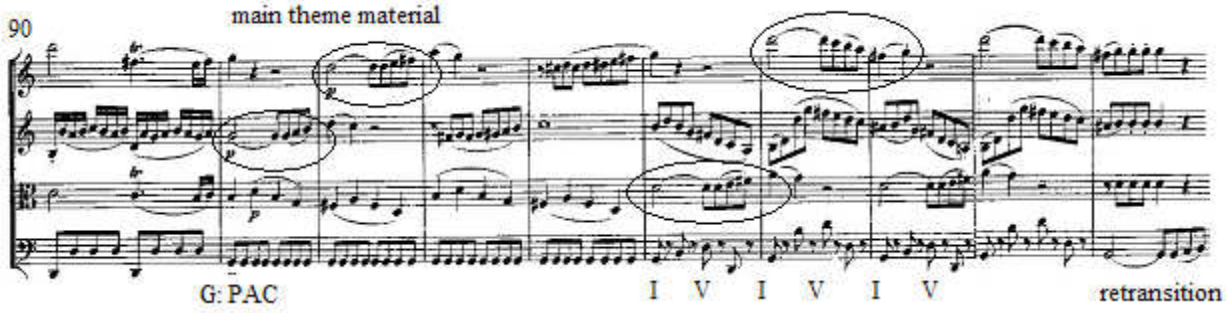
Example 3.6 String Quartet in D Minor, K. 421/iii, trio.



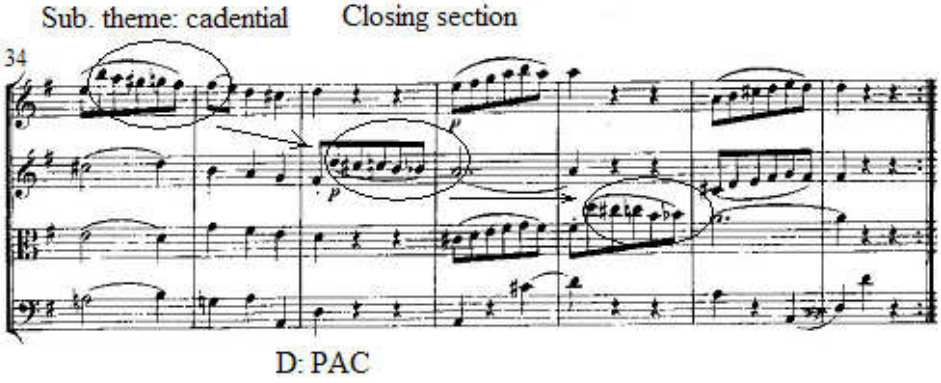
Example 3.7 String Quartet in B-flat Major, K. 458/ii, trio.



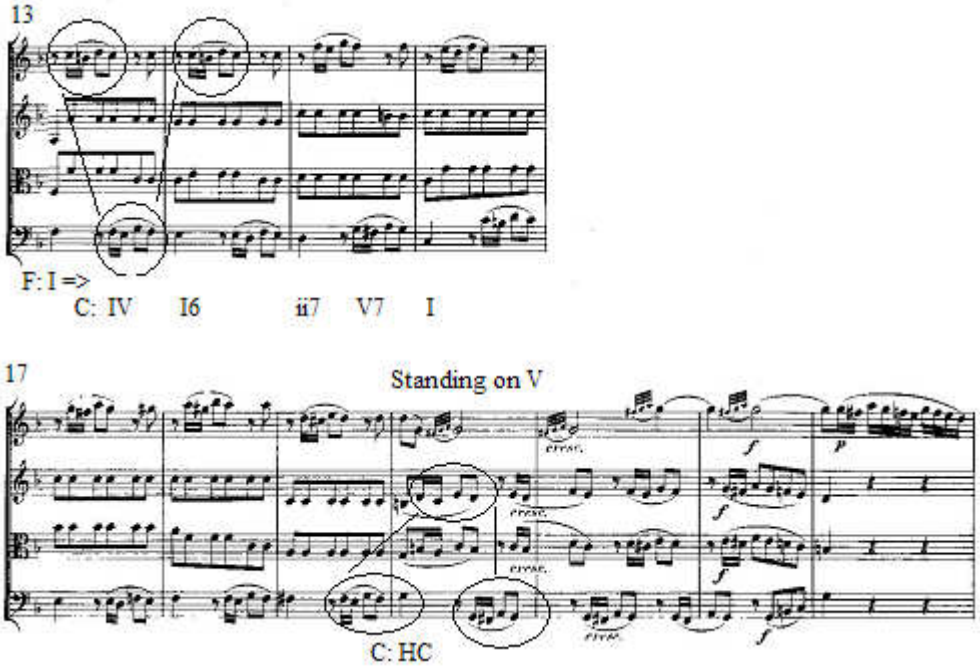
Example 3.8 String Quartet in C Major, K. 465/i, closing section (part 1), mm. 91–105.



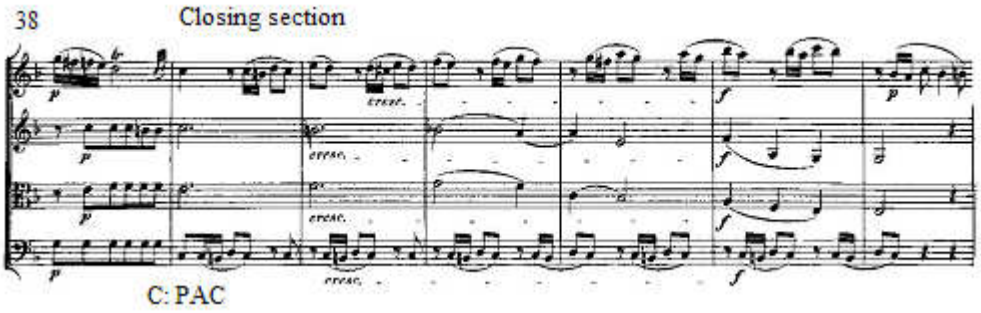
Example 3.9 String Quartet in G Major, K. 387/ii, minuet, closing section, mm. 34–40.



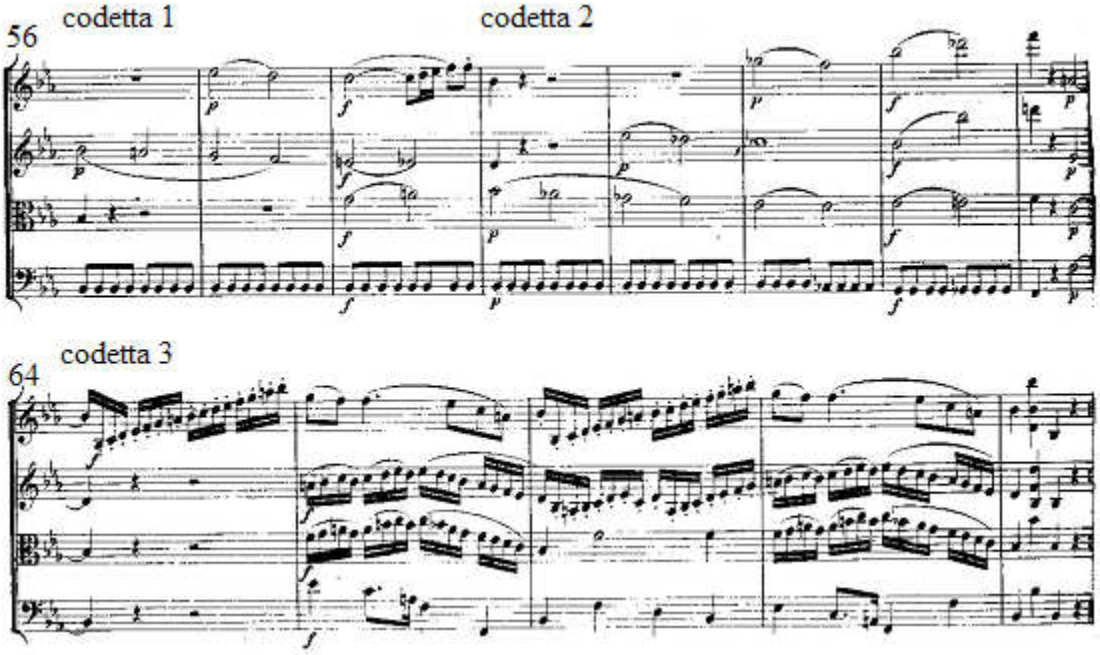
Example 3.10a String Quartet in C Major, K. 465/ii, transition, mm. 13–23.



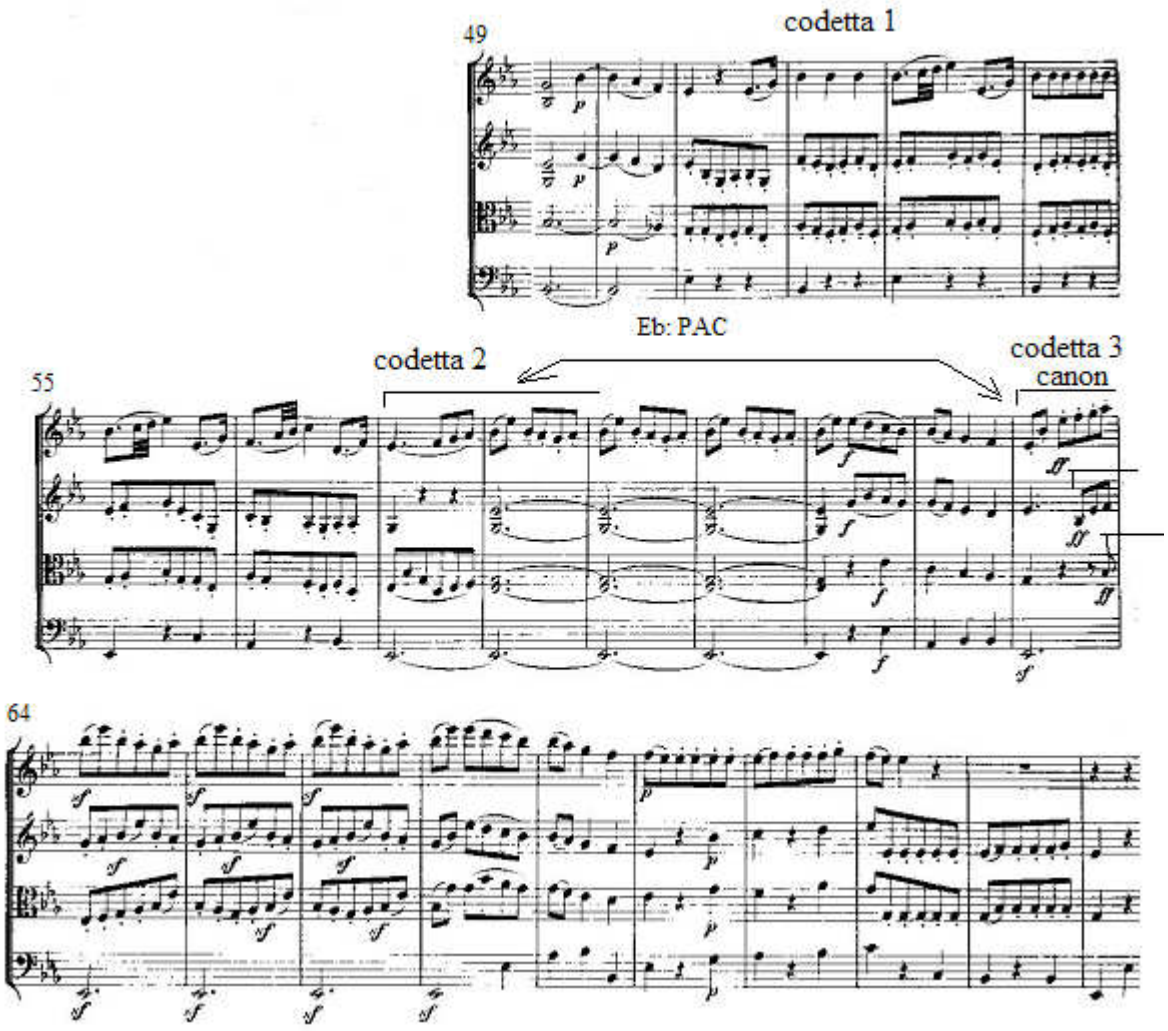
Example 3.10b String Quartet in C Major, K. 465/ii, closing section, mm. 38–44.



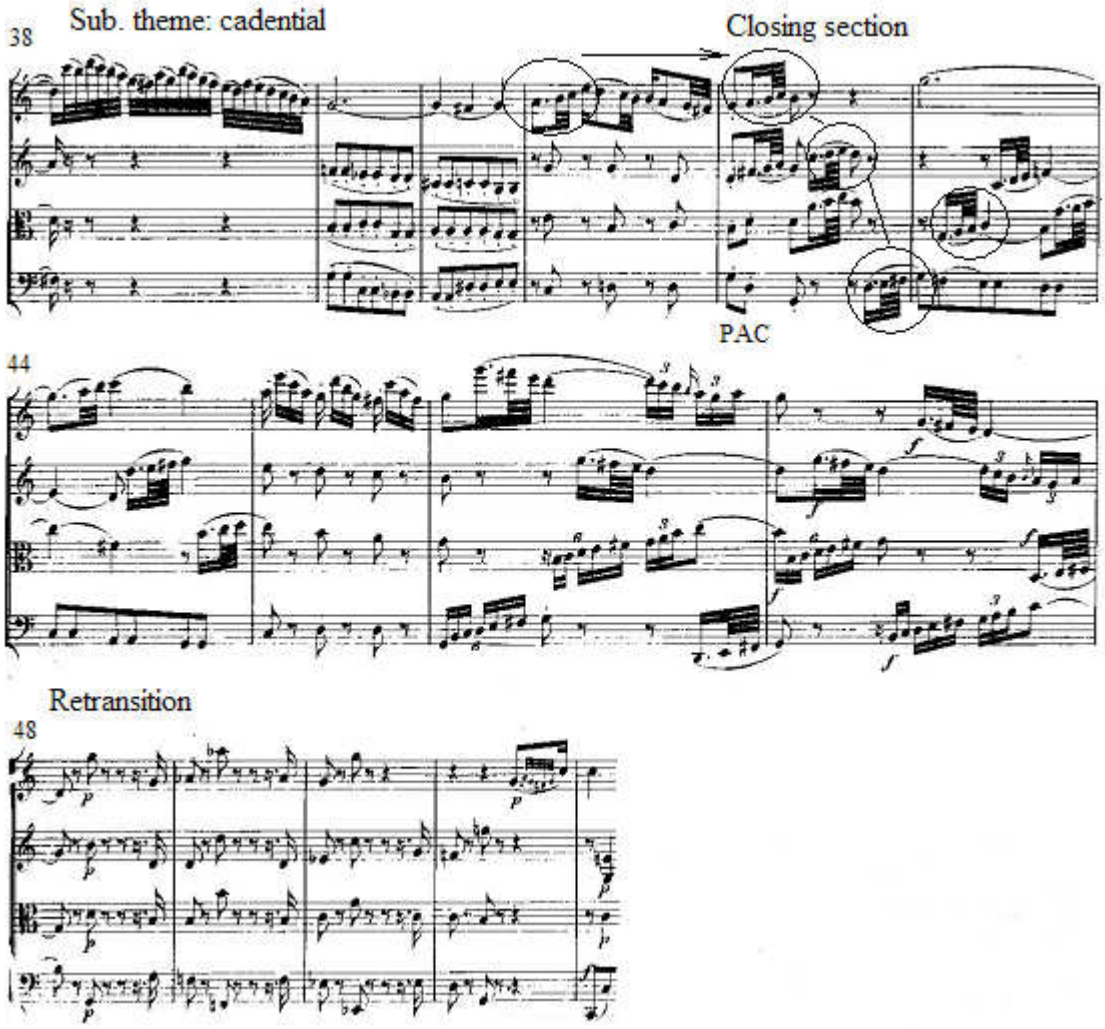
Ex. 3.11 String Quartet in E-flat Major, K. 428/i, closing section, mm. 56–68.



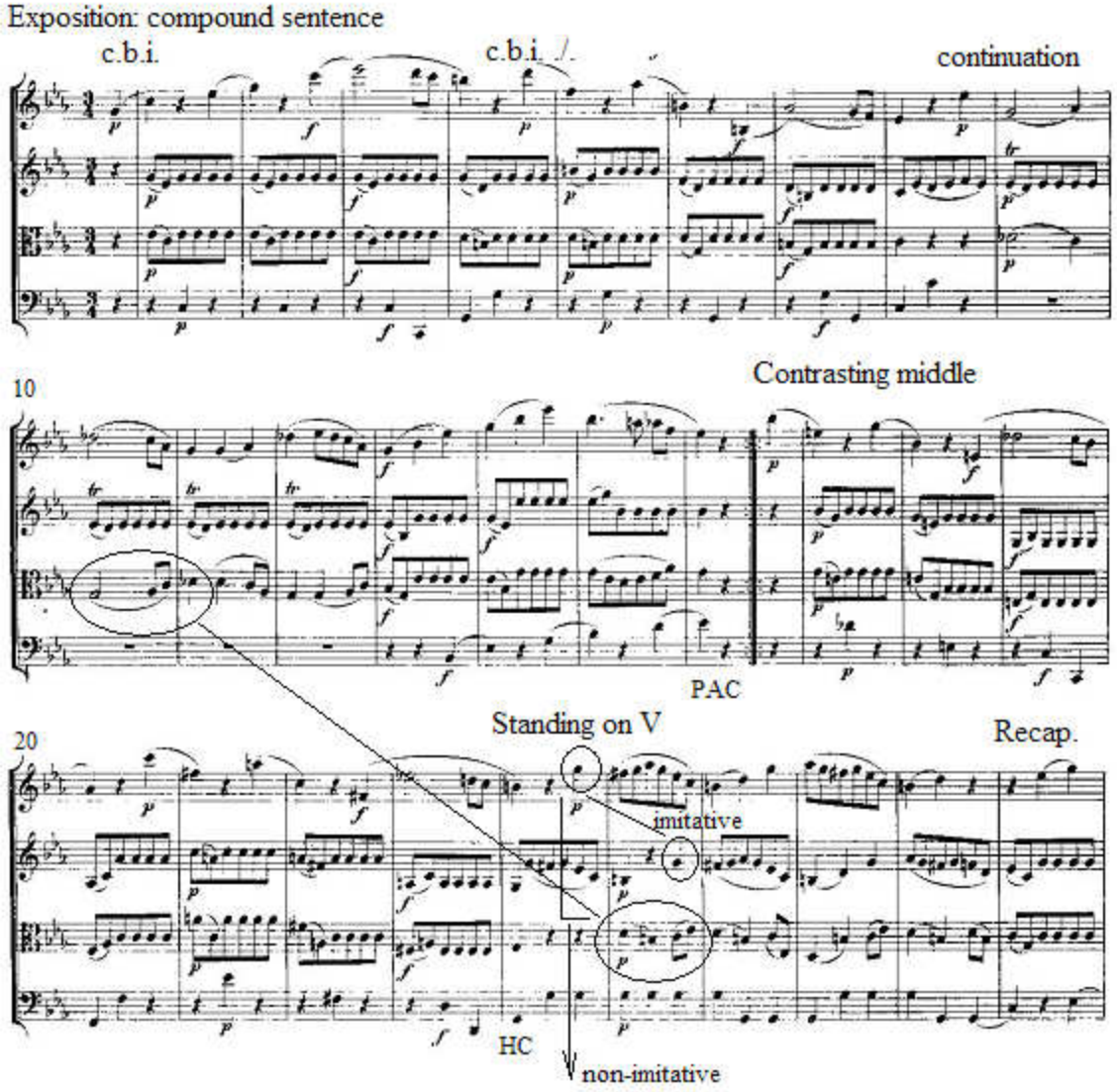
Example 3.12 String Quartet in E-flat Major, K. 428/iii, closing section, mm. 49–71.



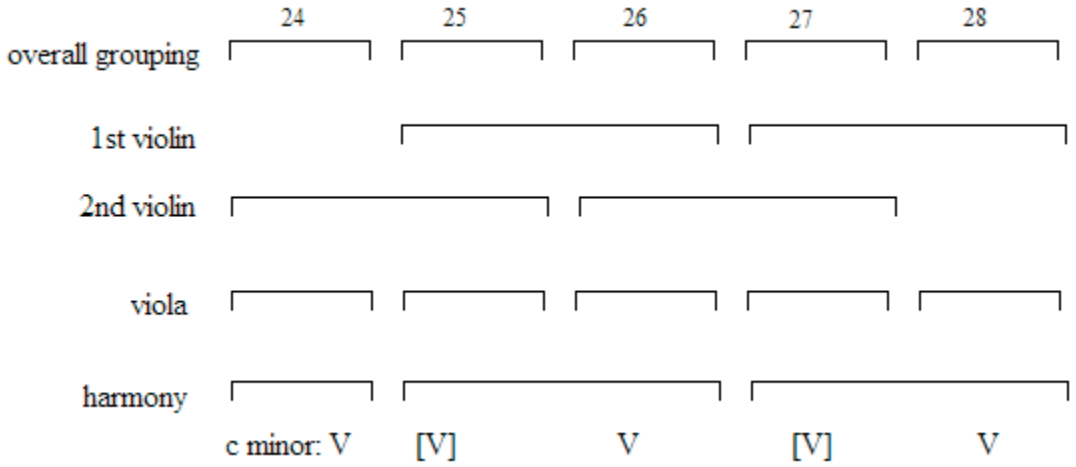
Example 3.13 String Quartet in G Major, K. 387/iii, transition, mm. 38–52.



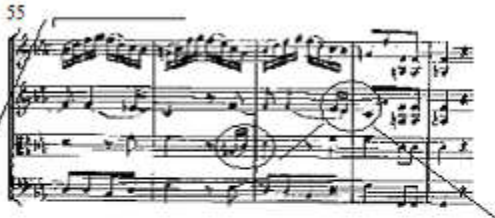
Example 3.14a String Quartet in C Major, K. 465/iii, trio.



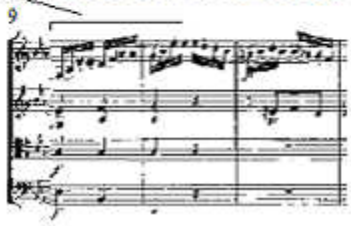
Ex. 3.14b String Quartet in C Major, K. 465/iii, trio. Grouping structure of the standing on V.



Example 3.15a. String Quartet in E-flat major, K. 428/iv, standing on V, mm. 55-60.

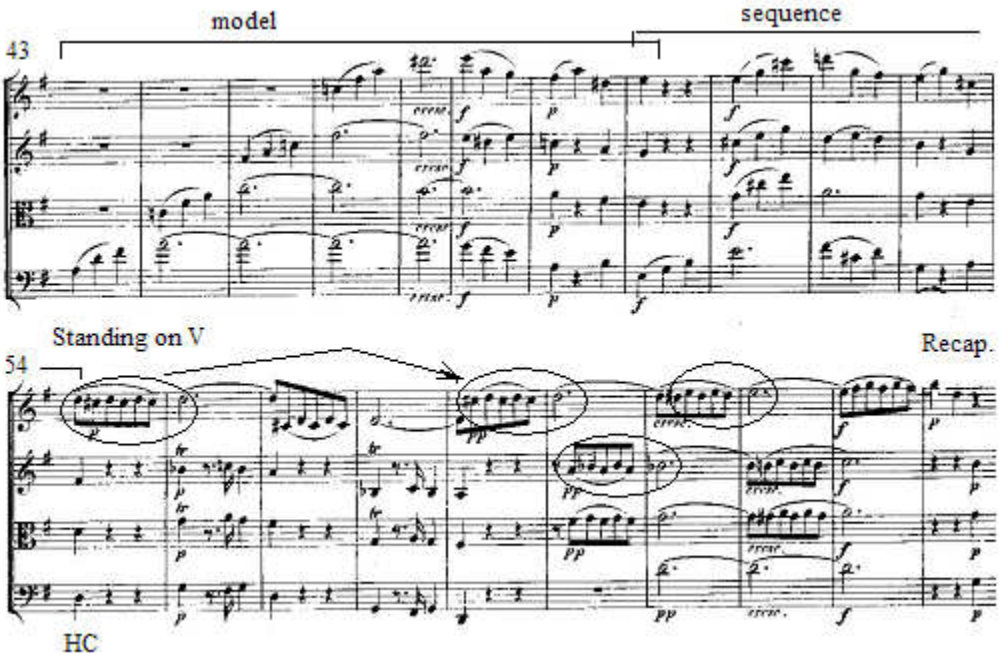


Example 3.15b. Main theme 2, beginning.

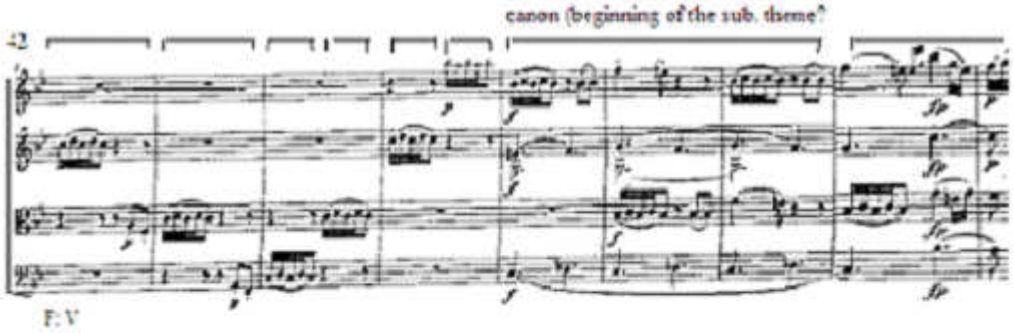


Example 3.15 c. Transition, continuation phrase.

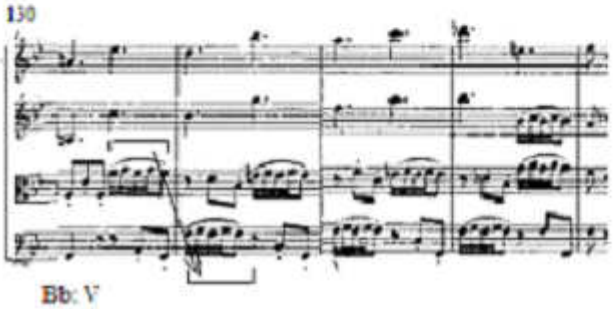
Example 3.16 String Quartet in G Major, K. 387/ii, minuet, development, mm. 43–63.



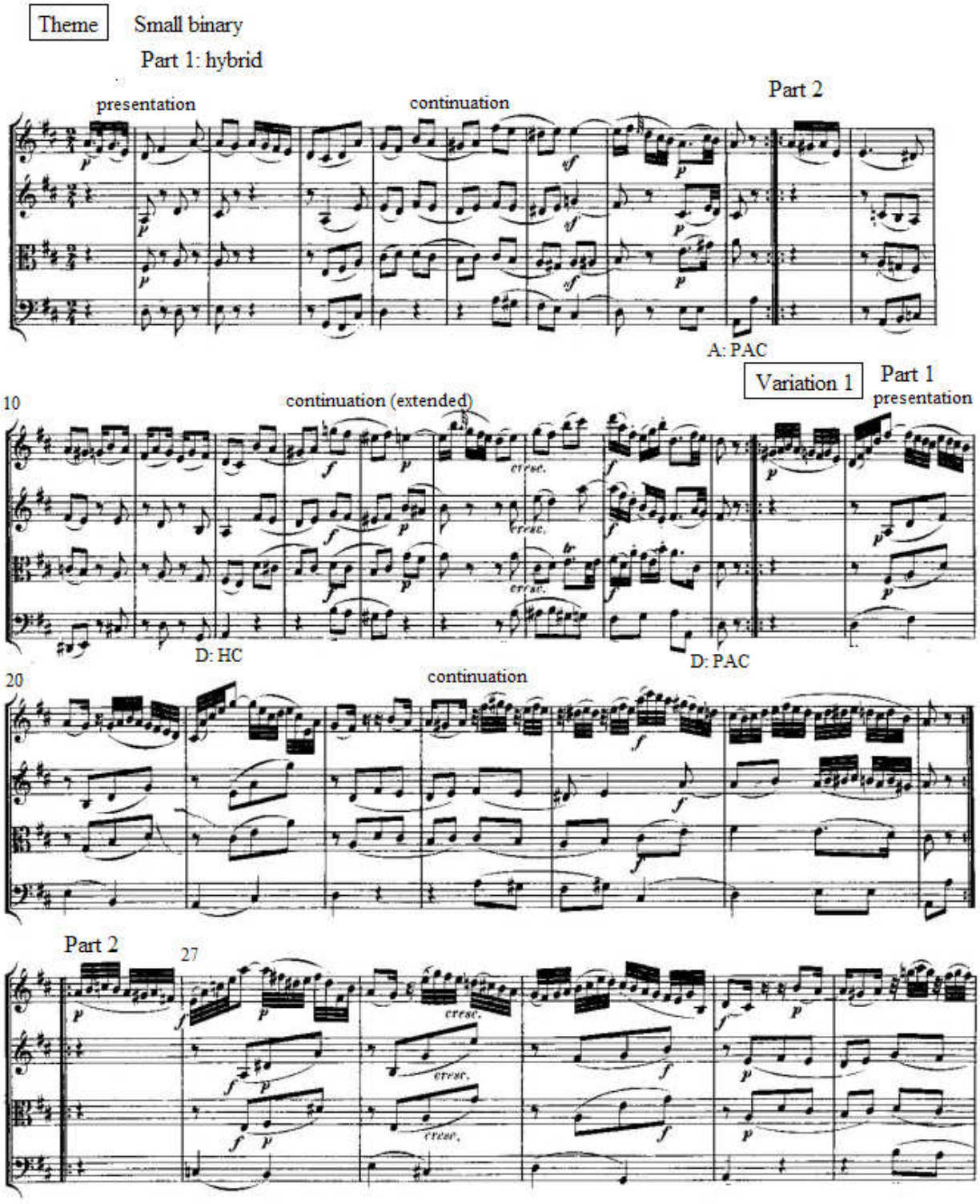
Example 3.17a String Quartet in B-flat Major, K. 458/i, transition, standing on V, mm. 42–50.

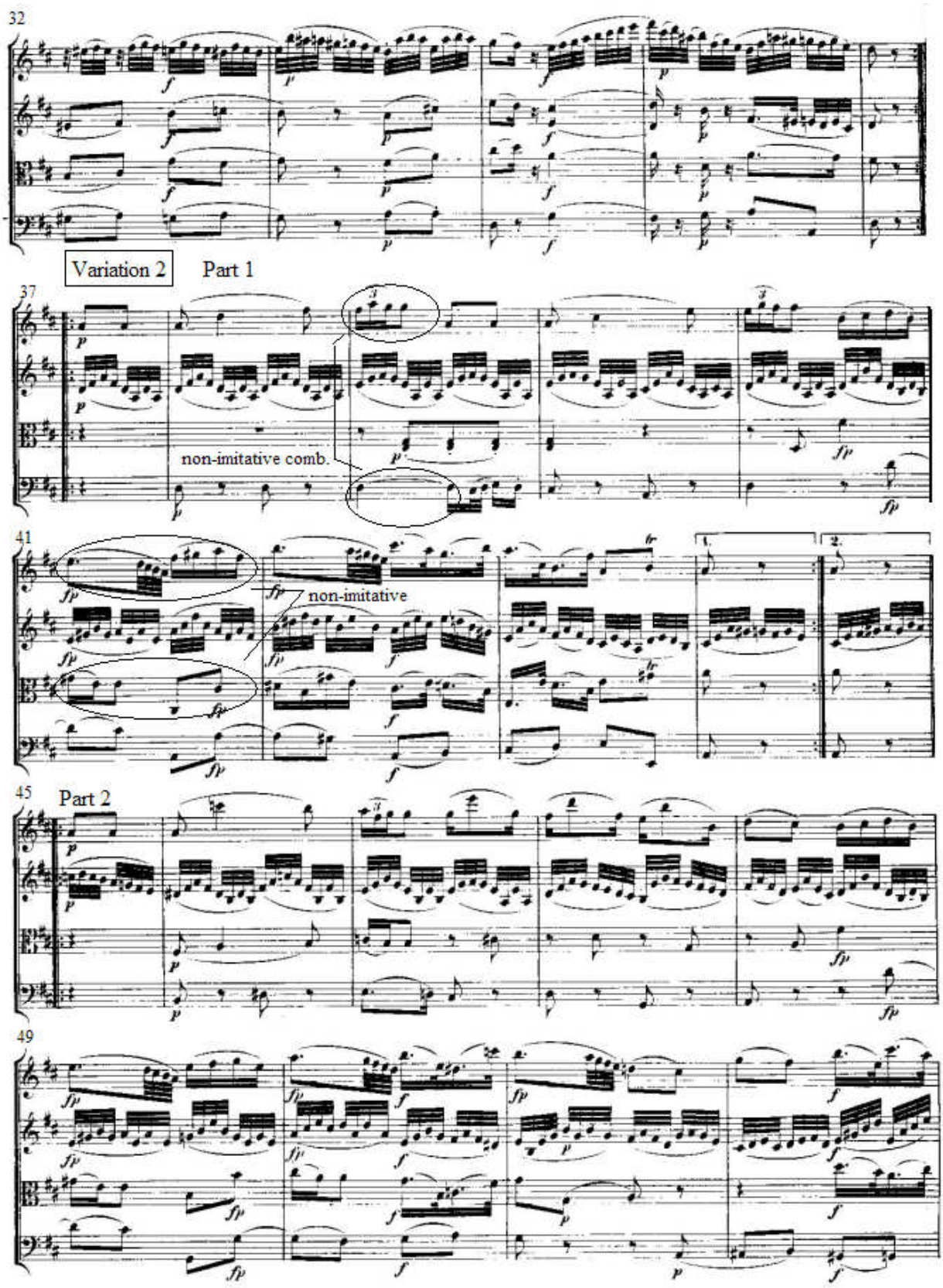


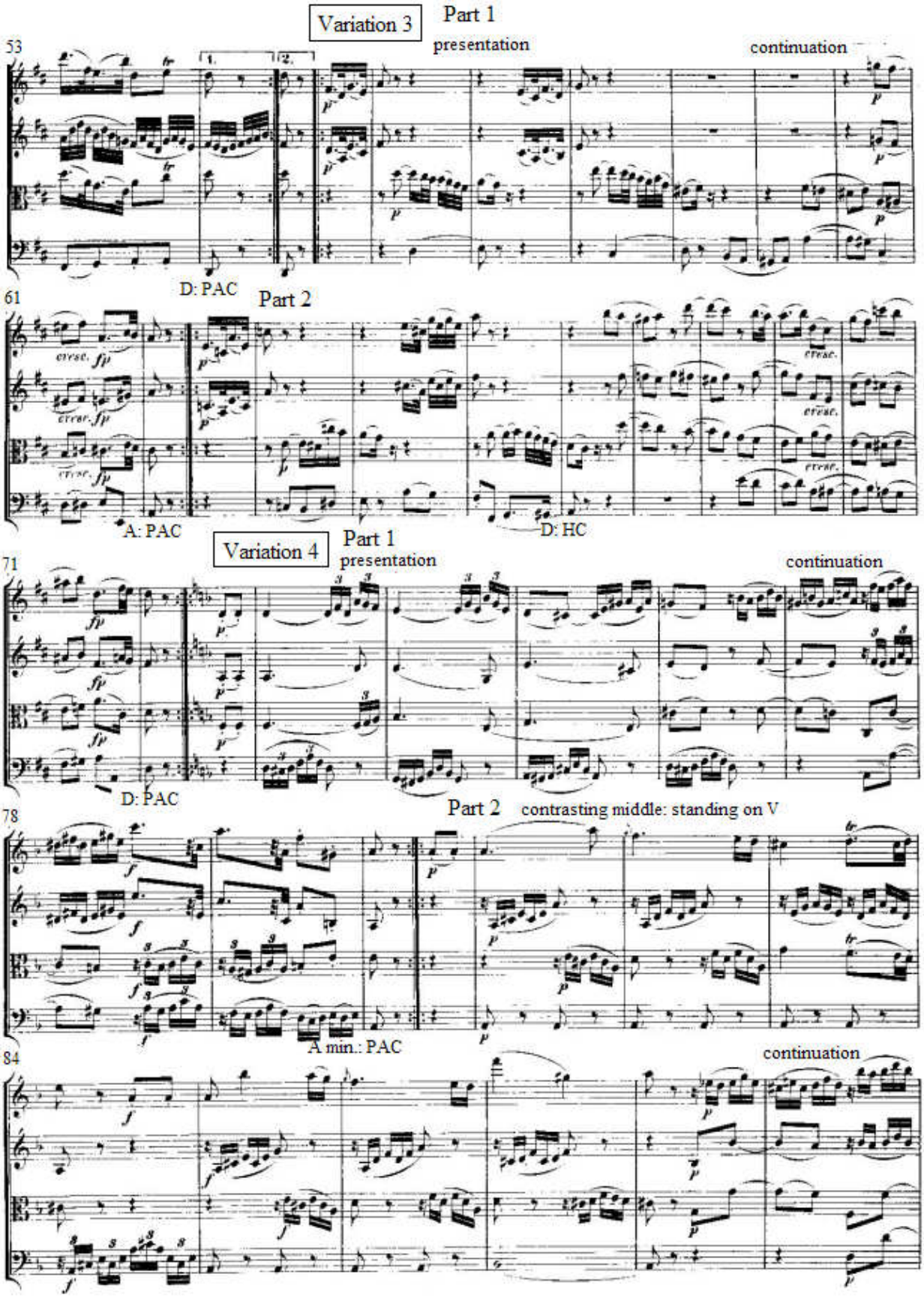
Example 3.17b. Styring Quartet in B-flat major, K. 458/i, development, standing on V, mm. 130-134.

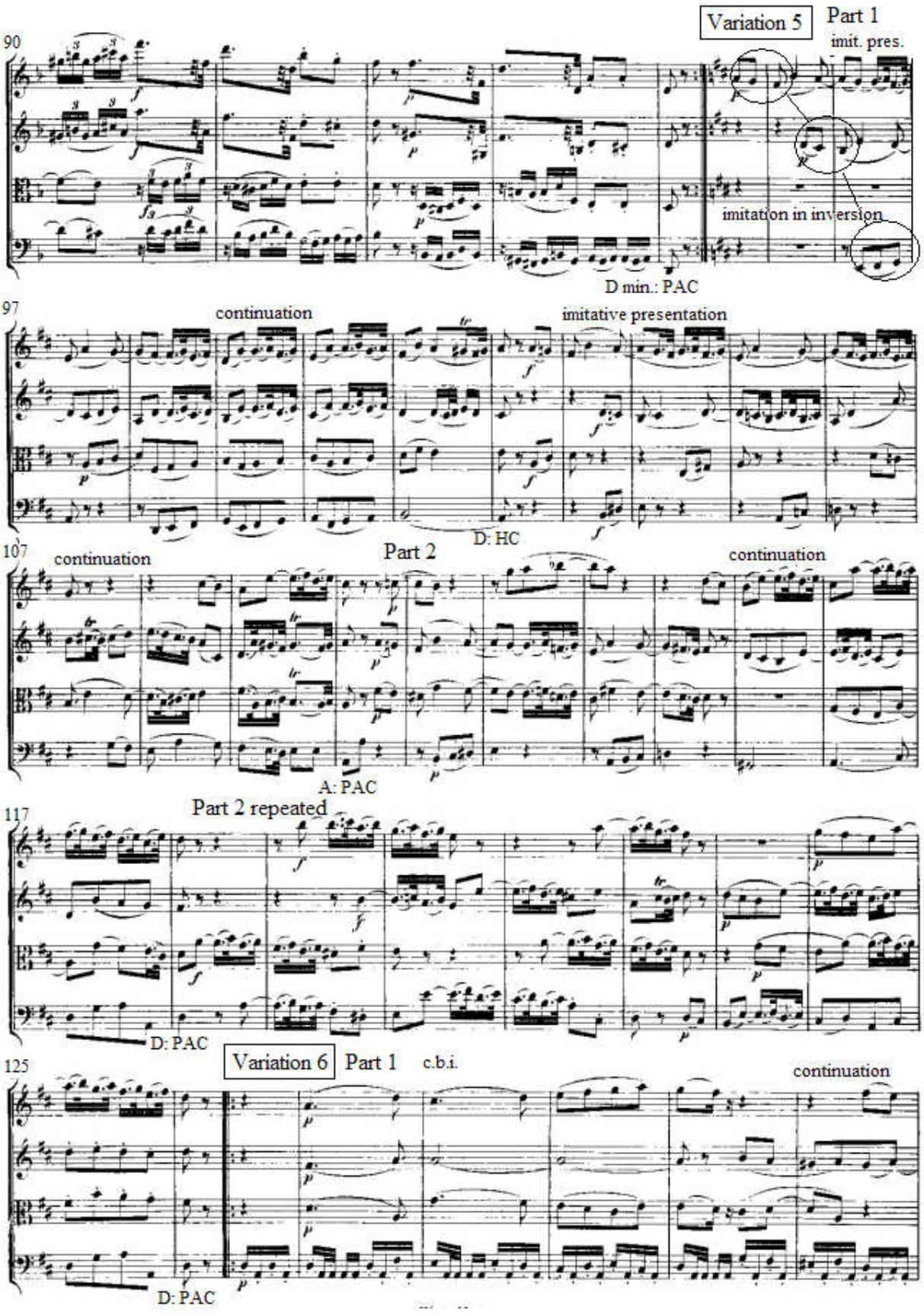


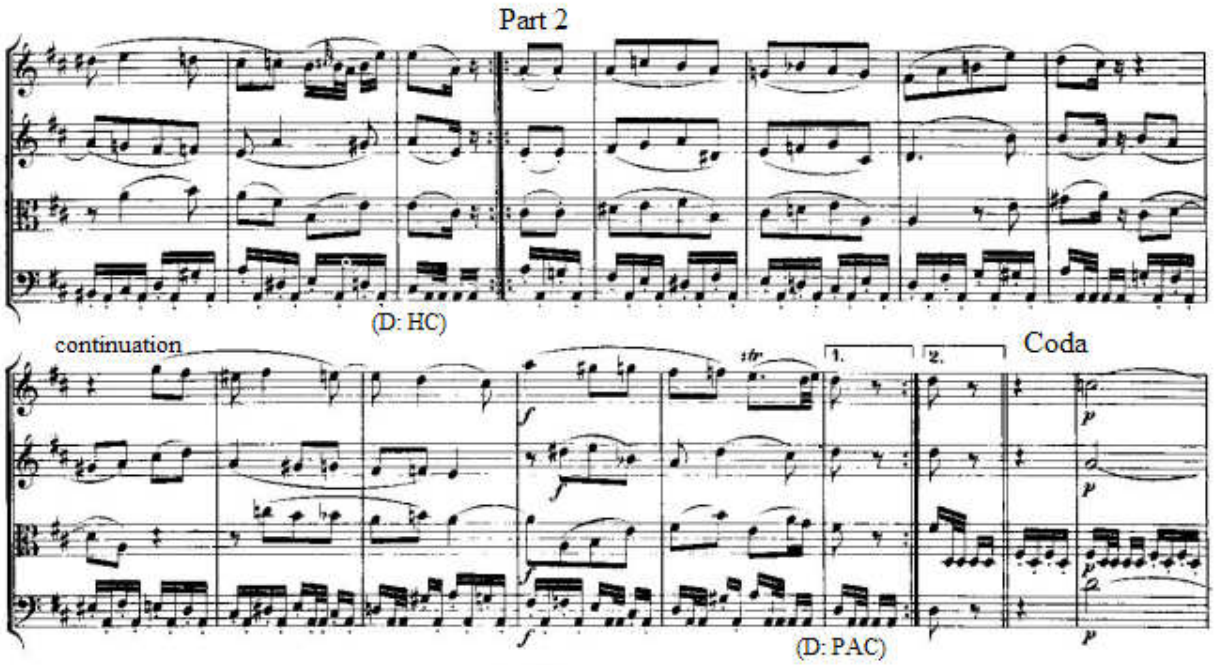
Example. 3.18 String Quartet in A major, K. 464/iii, Andante.




32
Variation 2
Part 1
37
non-imitative comb.
41
non-imitative
45
Part 2
49


Variation 3
Part 1
presentation
continuation
53
D: PAC
61
Part 2
A: PAC
D: HC
Variation 4
Part 1
presentation
continuation
71
D: PAC
Part 2
contrasting middle: standing on V
78
A min.: PAC
84
continuation


Variation 5
Part 1
imit. pres.
90
imitation in inversion
D min.: PAC
97
continuation
imitative presentation
D: HC
107
continuation
Part 2
continuation
A: PAC
117
Part 2 repeated
D: PAC
Variation 6
Part 1
c.b.i.
125
continuation
D: PAC


Part 2
(D: HC)
continuation
Coda
1.
2.
(D: PAC)